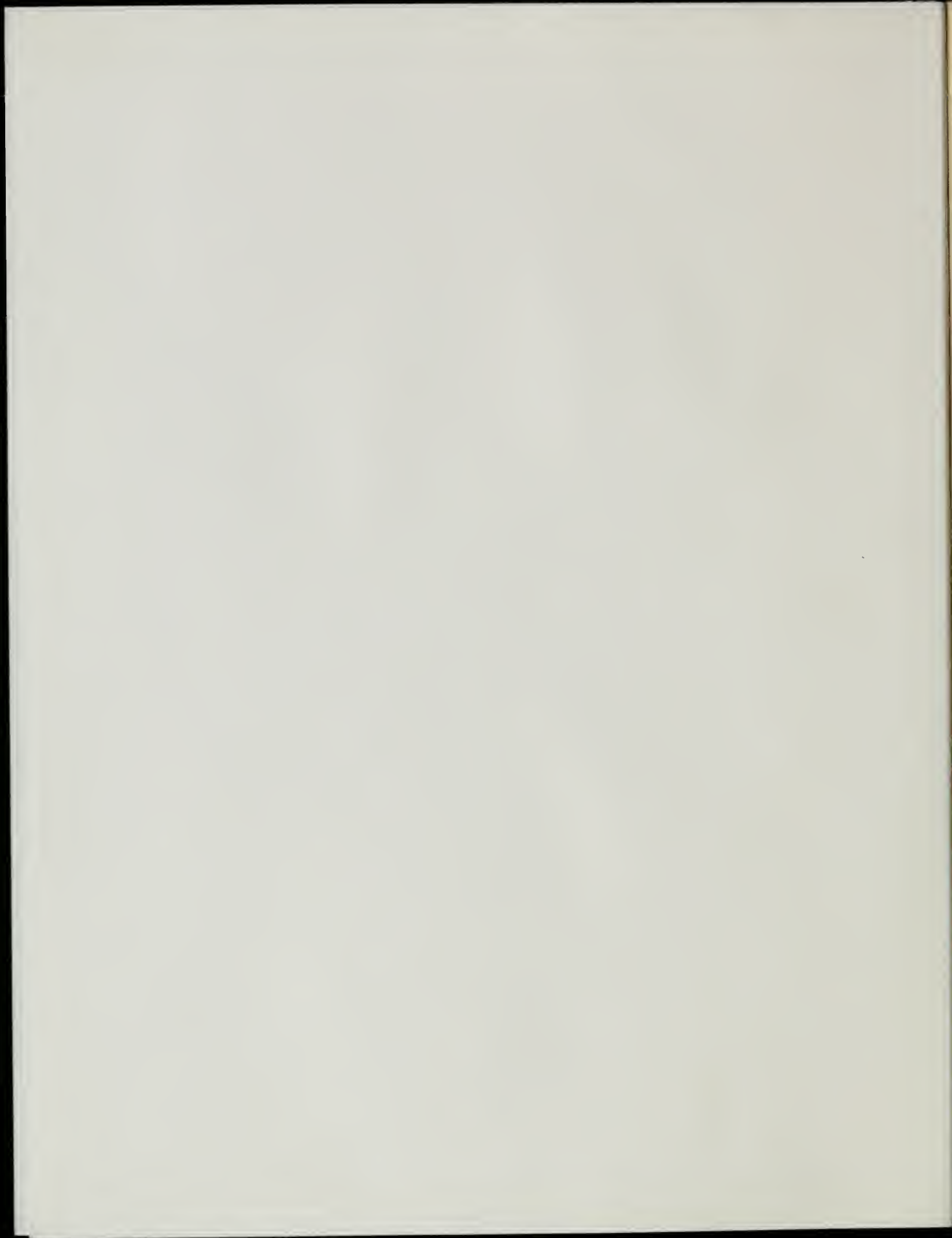


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M
150
F7
M35
1917

THE MAID OF THE MOUNTAINS,

A Musical Play in Three Acts.

BOOK BY
FREDERICK LONSDALE.

LYRICS BY
HARRY GRAHAM.

ADDITIONAL LYRICS BY
F. CLIFFORD HARRIS and VALENTINE.

MUSIC BY
HAROLD FRASER-SIMSON.

ADDITIONAL NUMBERS BY
JAS. W. TATE.



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DALY'S THEATRE, LONDON.

THE WHOLE UNDER THE PERSONAL DIRECTION OF
ROBERT EVETT.

THE GEORGE EDWARDES PRODUCTION
The Maid of the Mountains

Dramatis Personæ.

Tonio ...	...	...	...	...	...	...	LAURI DE FRECE
General Malona...	...	...	...	...	...	...	... MARK LESTER
Baldassarre	...	...	...	...	...	...	BERTRAM WALLIS
Beppo	...	...	...	...	...	...	THORPE BATES
Carlo	...	...	...	...	...	...	... POP CORY
Andrea	...	...	...	...	...	...	... NOEL COLNE
Pietro	...	...	...	...	...	...	... FRED VIGAY
Lieutenant Rugini	...	...	...	...	...	...	... CYPRIAN HYDE
Crumpet	...	...	...	...	...	...	LEONARD RUSSELL
Mayor of Santo ...	...	...	...	...	...	...	EDWARD ARUNDELL
Vittoria	...	...	...	...	...	...	... MABEL SEALBY
Angela	...	...	...	...	...	...	... FAITH BEVAN
Gianetta	...	...	...	...	...	...	... IVY DUKE
Maria	...	...	...	...	...	...	MARJORIE HUME
Marietta	...	...	...	...	...	...	... MABEL MUNRO
Beppiria	...	...	...	...	...	...	... JEAN STIRLING
Pepita	...	...	...	...	...	...	AILEEN STRUGNELL
AND							
Teresa, The Maid of the Mountains	...	...	...	...	...	...	... JOSÉ COLLINS

Synopsis of Scenery.

ACT I.—In the Mountains.

ACT II.—Courtyard of the Governor's Palace.

ACT III.—On an Island.

Production by OSCAR ASCHE.

Musical Director MERLIN MORGAN.

Stage Manager WALTER DOLPHIN.

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THE MAID OF THE MOUNTAINS.

Act I.

Nº 1:- INTRODUCTION.

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON.

Moderato.

PIANO.

ppp

p

poco cresc.

p poco ritenuto

accel. *a tempo, animato*

mf *cresc.*

sf *f*

ff *sf* *sf* *sf*

sf *mf* *cresc.*

Red. *

The musical score is written for piano on six systems of staves. The first system begins with an acceleration ('*accel.*') and a tempo change to 'a tempo, animato'. It features a melody in the right hand and a supporting bass line in the left hand, with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The second system continues the melodic and harmonic development. The third system introduces a fortissimo (*sf*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The fourth system features a fortissimo (*ff*) dynamic in the right hand and a sforzando (*sf*) dynamic in the left hand. The fifth system continues with *sf* dynamics in both hands. The sixth system includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The page concludes with a 'Red.' (Reduction) marking and an asterisk (*).

Piano introduction featuring chords and arpeggios in the right hand and a melodic line in the left hand. The key signature has two flats (B-flat and E-flat). The tempo is marked *Allegro*. Dynamics include *ppp* (pianissimo) and *f* (forte).

Allegro. (♩ = ♩.)

First system of piano accompaniment. The right hand plays chords, and the left hand plays a steady eighth-note bass line. Dynamics include *mp* (mezzo-piano).

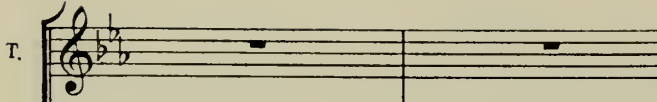
Second system of piano accompaniment. The right hand features chords with slurs, and the left hand continues the eighth-note bass line. Dynamics include *mf* (mezzo-forte).

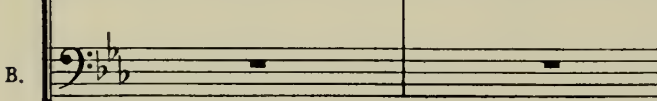
Third system of piano accompaniment. The right hand plays chords with slurs, and the left hand continues the eighth-note bass line. Dynamics include *mp* (mezzo-piano).

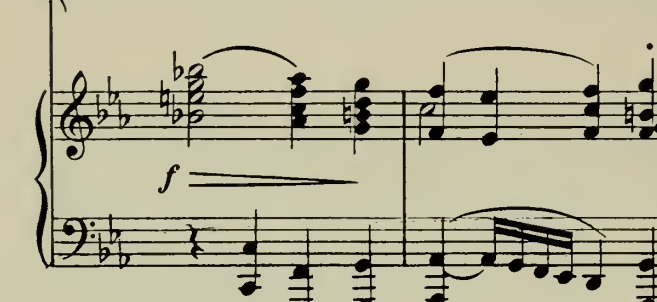
CHORUS.

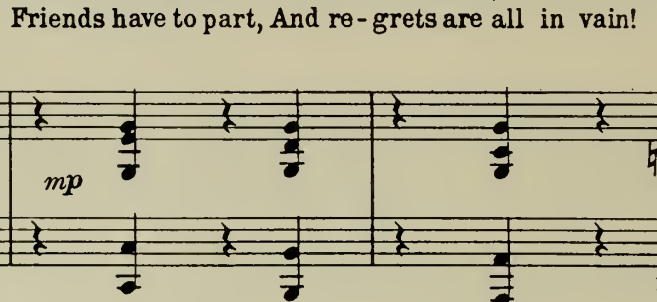
Vocal parts for Tenors and Basses. Tenors enter with a melodic line, and Basses enter with a lower line. Both parts have the vocalization "Ah" written above the notes. Dynamics include *mp* (mezzo-piano).

Fourth system of piano accompaniment. The right hand plays chords with slurs, and the left hand continues the eighth-note bass line. Dynamics include *poco cresc.* (poco crescendo).

T. 

B. 

f 

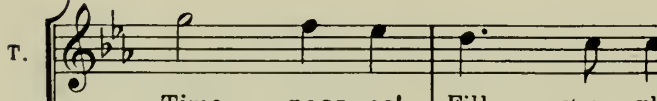
mp 

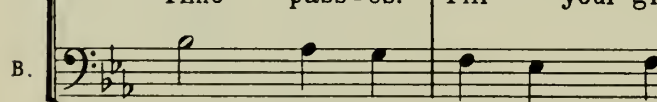
T. 

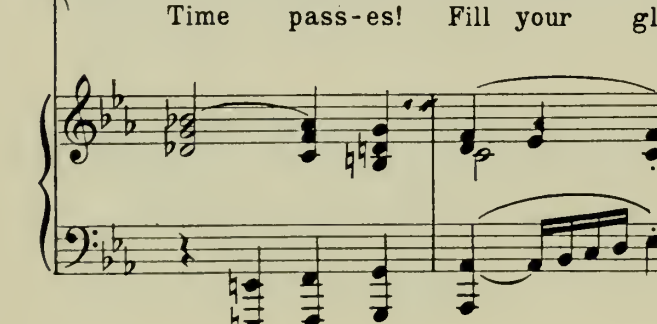
B. 

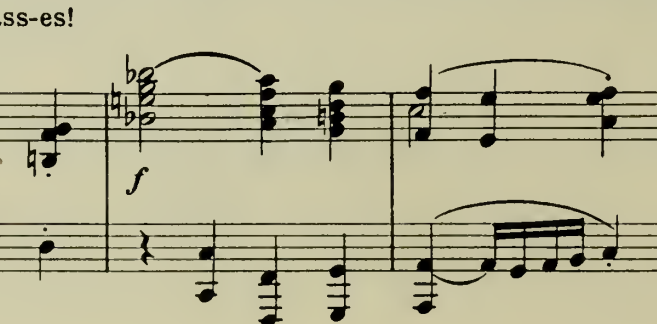
poco cresc. 

poco cresc. 

T. 

B. 

f 

f 

mf poco accel.

T. Friend-ship is brief, So en - joy it while you may! Here's to the chief Who is

mf

B. Friend-ship is brief, So en - joy it while you may! Here's to the chief Who is

mf poco accel.

cresc.

f sempre cresc. ed accel.

T. leav-ing us to-day! All dar-ing! Naught car-ing! Hard swear-ing!

f

B. leav-ing us to-day! All dar-ing! Naught car-ing! Hard swear-ing!

f sempre cresc. ed accel.

ff

T. Bal - das-sa - re! Bal -

ff

B. Bal - das - sa - re! Bal -

ff

poco rit. *a tempo.*

T. - - das - sa-re!

B. - - das - sa-re!

poco rit. *a tempo.* *fff p subito* *sempre stac.*

dolce

poco rit.

NO. 2. SONG:- LIVE FOR TO-DAY.

(BEPPO and CHORUS of MEN.)

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON.

Allegretto cantabile.

VOICE. Beppo.

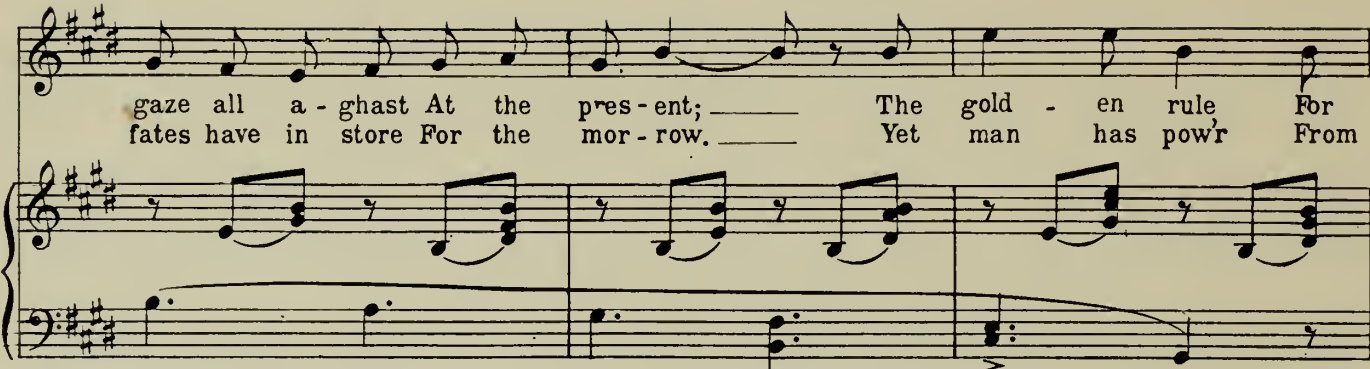
PIANO. 1. Though
2. When

Bep.

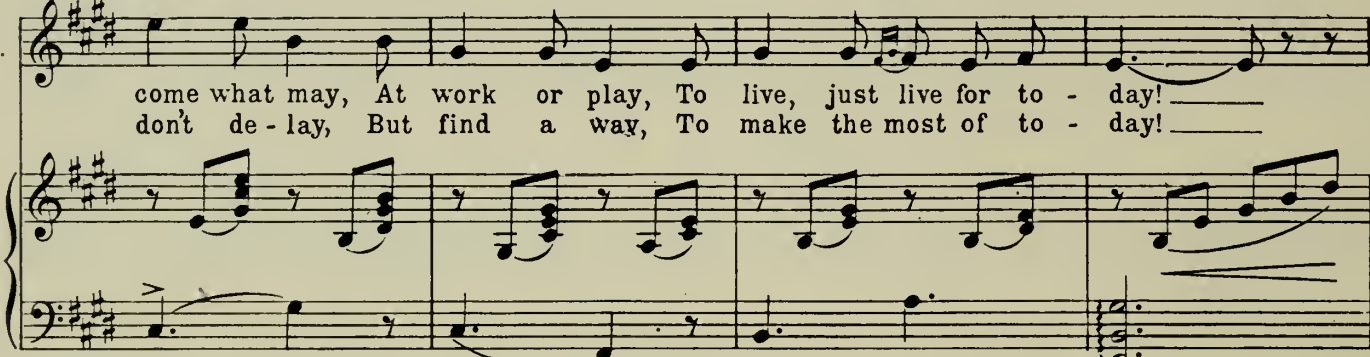
folks there be, Who nev - er fore-see That the fu - ture holds an - y - thing
man's de-press'd, Not feel - ing his best, He'll la - ment o - ver yes - ter - day's

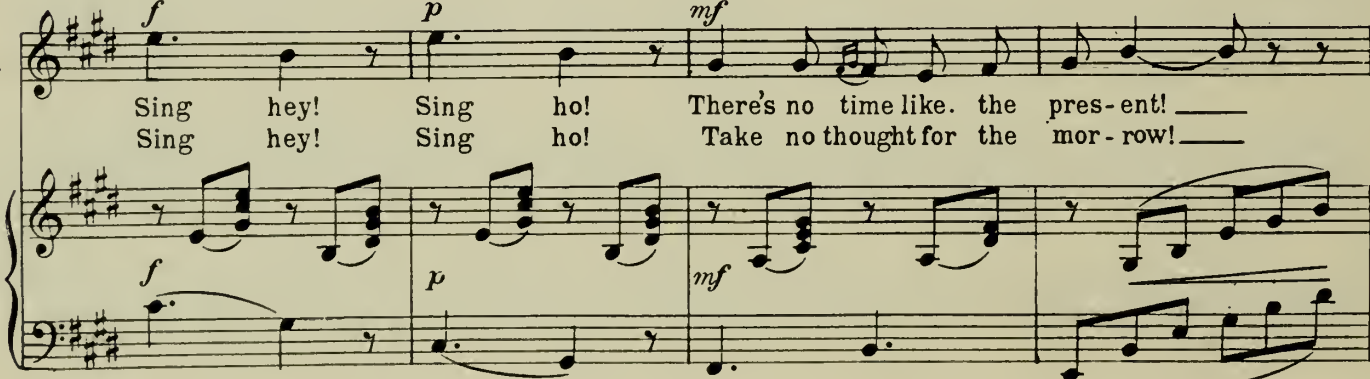
Bep.

pleas - ant; — Who grim - ly cast Their eyes on the past, And who
sor - row; — And brood, what's more, On wor - ries ga - lóre, That the

Bep.  gaze all a - ghist At the pres - ent; — The gold - en rule For
fates have in store For the mor - row. — Yet man has pow'r From

Bep.  sage or fool, For prince and po - et and peas - ant — Is,
ev - 'ry hour Some gleams of sun - shine to bor - row, — So

Bep.  come what may, At work or play, To live, just live for to - day! —
don't de - lay, But find a way, To make the most of to - day! —

Bep.  *f* Sing hey! *p* Sing ho! *mf* There's no time like. the pres - ent! —
f Sing hey! *p* Sing ho! *mf* Take no thought for the mor - row! —

(rall. 2nd time.)

1.

Bep. Sing ho! Sing hey! There's no day like to - day! _____
 Tenors. Sing ho! Sing hey! Live, just live for to -

CHORUS.

mf Sing ho! Sing hey! Sing _____ hey! _____
 Bases. Sing ho! Sing hey! Sing _____

mf Sing ho! Sing hey! There's no day like to - day! _____
 Sing ho! Sing hey! Live, just live for to -

(rall. 2nd time.)

f *dim.* *p*

2.

Bep. day! _____

T. hey! _____

B. day! _____

poco accel. *p*

No 3:- MY LIFE IS LOVE.

TERESA BEPPO and BANDITS.

Written by
CLIFFORD HARRIS & VALENTINE.Composed by
JAS. W. TATE.

Tempo di Valse.

VOICE. *Teresa.*

Love is my

PIANO. *p*

Tere.

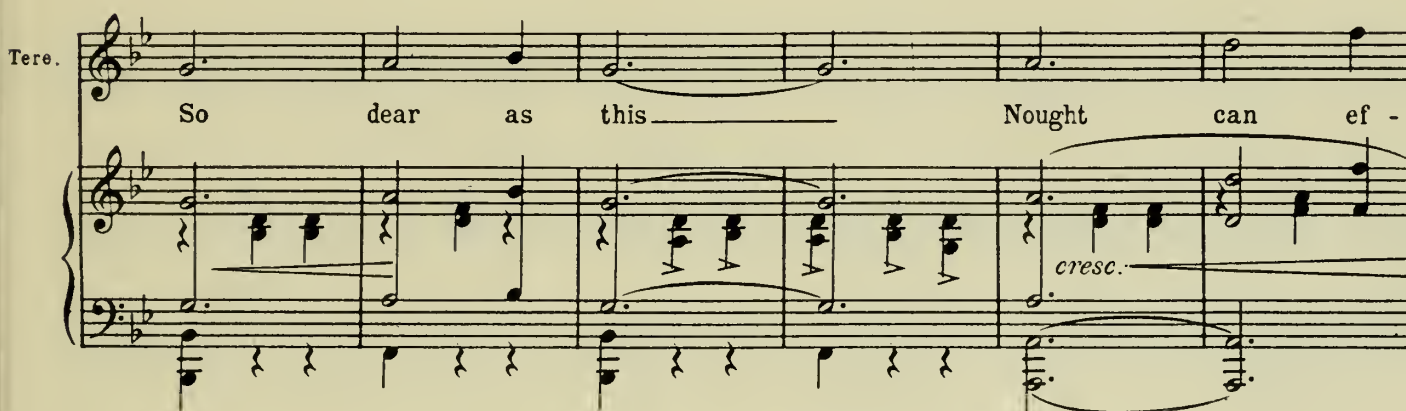
life _____ Come care or strife _____

Tere.

True love can nev - - er fal - - - ter

Tere. 

Earth holds no bliss

Tere. 

So dear as this Nought can ef -

Tere. 

- face it nought can re - place it Love

Tere. 

came to me My world to be

Tere. My heart shall be my al - - ter

Tere. Come joy or pain

Tere. Love will re - main Here and a -

Tere. - bove My life is love

Tere. Here in the mountains love came to my heart with a thrill of wild de - light —

p *pressez.* *rall.*

Tere. Waking my soul with the lilt of a won-der-ful song so glad and bright —

pressez. *rall.*

Tere. Down in the val-ley be-neath me the wa-ter-fall laughed and danced with glee —

rall.

Tere. All the whole world seemed to ring with the tidings that love had come to me. —

rall.

Beppo & Bandits!

Love is her life _____ Come care or

Bep. & Ban. strife _____ True love can nev - - er

Bep. & Ban. fal - - - ter Earth holds no

Bep. & Ban. bliss _____ So dear as this _____

Teresa.

Nought can ef - face it naught

Bop.
&
Ban.

Tere.
can re - place it.

Bop.
&
Ban.

Love came to

rall. *f*

Tere.

Bop.
&
Ban.

me My world to be

Tere. My heart shall be my al - - ter

Bep. & Ban. My heart shall be my al - - ter

Tere. Come joy or pain

Tere. Love will re - main Here and a -

Tere. - bove My life is love.

Nº 4. NOCTURNE.

HAROLD FRASER-SIMSON.

Moderato.

PIANO.

The musical score is written for piano and consists of six systems of music. The first system is marked 'Moderato.' and 'PIANO.' with a 'p' dynamic. The second and third systems continue the 'Moderato' tempo. The fourth system introduces a 'Più mosso.' tempo change. The fifth system continues the 'Più mosso' tempo. The sixth system concludes with a 'f' dynamic. The score features various musical notations including treble and bass staves, notes, rests, slurs, and dynamic markings.



Nº 5. SONG:- FAREWELL.

(TERESA.)

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON.

Andante.

VOICE. *Teresa.*

Ah, woe is me! The

PIANO.

p

Red. * *Red.* * *Red.* *

Tere.

fates de - cree That I should now de - part! They

Red. * *Red. simile*

Tere.

bid me go, Tho' well they know What sad - ness fills my

Teré. *poco accel. e cresc.* *poco rit.*

heart! — But vain are sighs and tears When in a mai-den's ears There

poco accel. e cresc. *poco rit.*

Teré.

sounds like a knell The e - cho of fare - well! Fare -

dim.

Tempo di Valse. (*rubato*)

Teré.

- well! No sad-der word was ev - er spok - en — By

p

Teré.

an - y luck - less maid! — Fare - well! The

p

Tere.

old fam - i - liar ties are brok - - en, _____ The old

Tere.

.friend - ships fade! _____ Fare - well! The hours of hap - pi - ness I

Tere.

spent! _____ Fare - well! The home where long I dwelt con -

Tere.

- tent! _____ The sha - dy moun - tain glade! _____ Where

Tere.

once my foot - steps strayed! _____ The cot - tage

cresc. *f poco rit.*

Tere.

where I stayed! Fare - well! _____

a tempo *più mosso*

Tere.

_____ Fare - well! _____

molto dim. e rall. *p lento*

Tempo I.

Tere.

Fare - well! No sad - der word was ev - er spok - en _____

ten. *p*

ere. By an - y luck - less maid! Fare -

ere. - well! The old fam - i - liar ties are brok - en, The

ere. old friend - ships fade! Fare - well! Fare - well!

re.

No. 6. SOLI & CHORUS:- DIVIDING THE SPOIL.

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON.

Allegro.

VOICE.

PIANO.

Beppo.

In the checkered career Of a

B: p. bold Buc - ca - neer, There is nothing so dear as the du - ty Of re -

Bep. viewing the spoil, The re - sults of his toil, And di - vid - ing his ill - got - ten

Bep. boot - y! When you o - pen your bag And you lay out the swag, 'Tis per -

Bep. - mitted to brag; And no won - der! For the mo - ment su - blime In the

Bep. an - nals of — time Is the time when you share out the plun - der!

Tenors. *mf* Yes we

Basses. *mf* Yes

nought to com - pare

stout-ly de - clare That there's nought to com- pare With the time when you share out the

we de - clare There's nought to com- pare With the time when you share out the

plun-der!

plun-der!

f

dim.

Allegro.
Pietro.

Here's a fat lea-ther purse! How the fel - low did curse When I

sf *pp*

mp

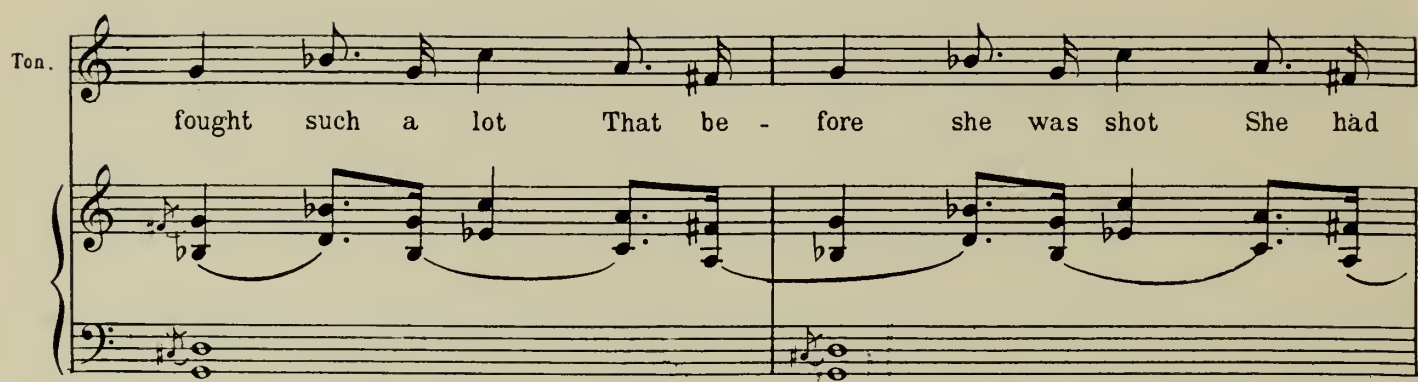
Piet. told him to "stand and de - liv - er!" Yes, that part - ly ex-plains Why I

Piet. blew out his brains, And then threw his re-mains in the riv - er! See this

Tonio.

Ton. gun met - al watch? Well, it's own - er was Scotch; And it's

Ton. odd how her loss seemed to ran - kle! For she

Ton. 

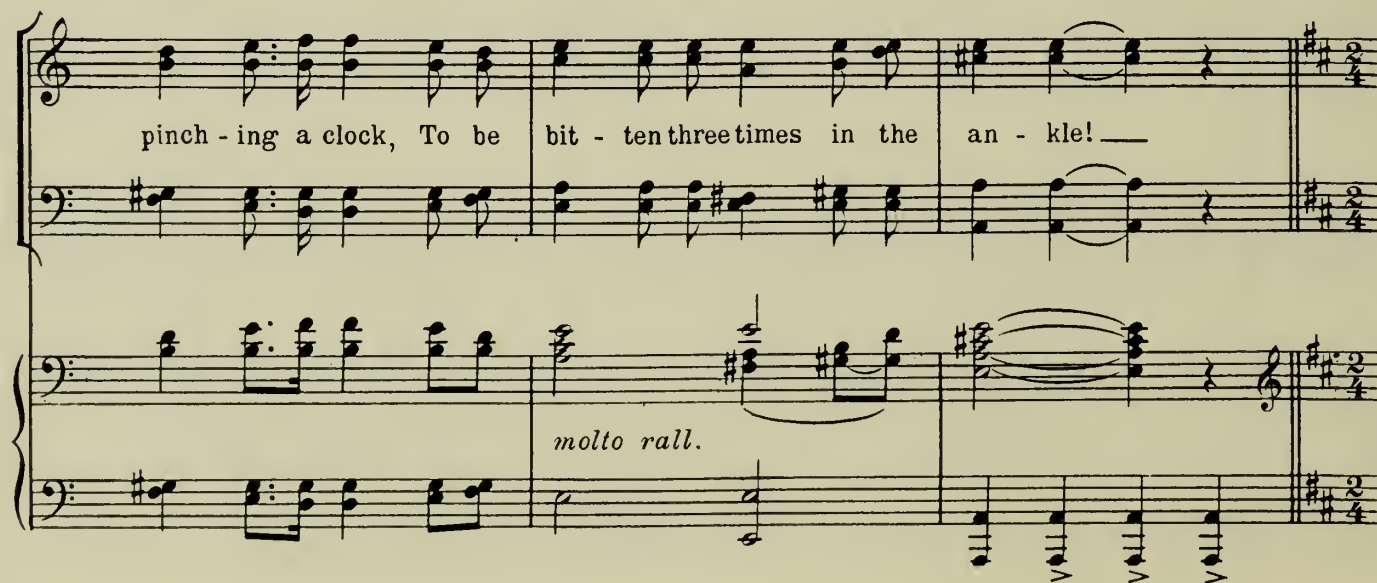
fought such a lot That be - fore she was shot She had

Ton. 

bit - ten me thrice in the an - kle! Oh, it's ra - ther a shock, When you're

f Tenors.

f Basses.



pinch - ing a clock, To be bit - ten three times in the an - kle! —

molto rall.

Tempo I.

f *rall. e dim.*

Baldassare. I abstracted this brooch From a girl on a coach, And her look of reproach

Moderato.

p Cantabile.

quite upset me! She was really so sweet, I could feel my heart beat;

I'd have knelt at her feet, if she'd let me! When this jewel she took From a

bosom that shook, — Tho' surprised you may look when you learn it! I — I

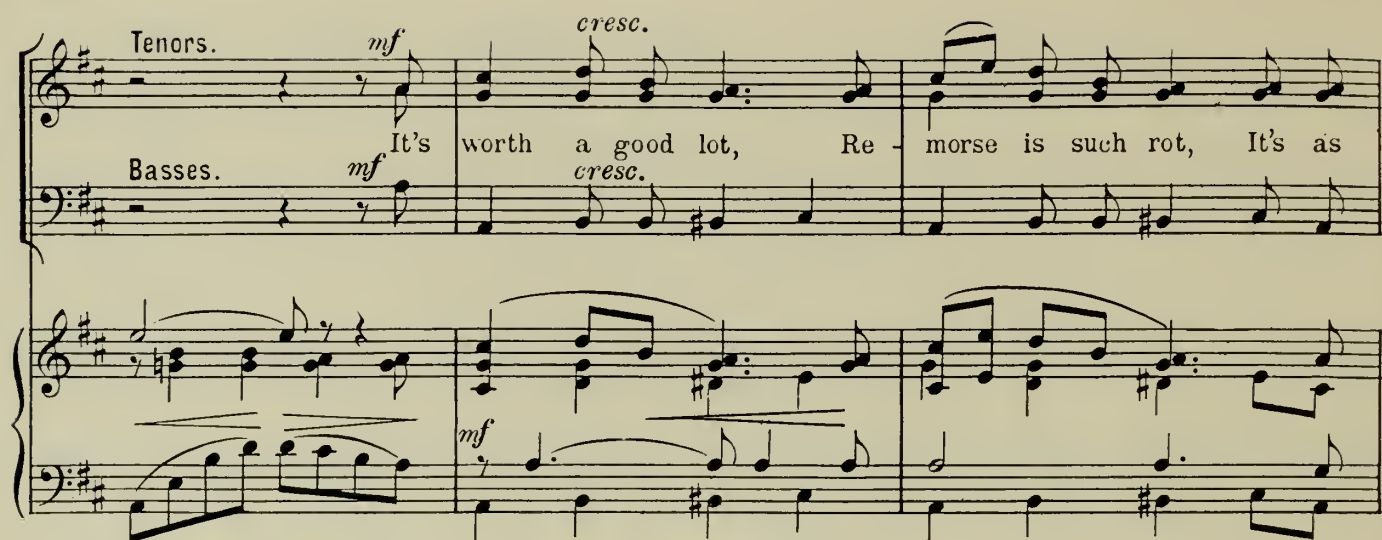
blushed and grew hot, Fell in love on the spot, And completely forgot to return it

affret. *p*

Tenors. *mf* *cresc.*

Basses. *mf* *cresc.*

It's worth a good lot, Re - morse is such rot, It's as



well you for - got to re - turn it. —

dim. *p*



(knock at the gate)



rit. *p*



Nº7. FINALE ACT I.

Music by
HAROLD FRASER-SIMSON.

Andante.

PIANO *p*

Red. *

Red. *

Red. *

Red. *

Red. *

cresc.

poco rit.

Allegretto.

p

poco cresc.

mf

Though curs may quail And cow-ards turn tail, At a

p

Red. *

mo-ment of fail-ure and sor-row! Our hearts are true, And

Red. *

cour-age a - new, Bal-dass - a - re from you We can bor-row! — For

hand in hand, We can with-stand what foes have planned for the mor-row! — And

find a way, With-out de-lay, To make the most of to-day! —

Ped. *

Sing - hey! Sing - ho! Take no thought for the mor-row! —

f *p* *mf* *mf* *p* *mp*

Ped. *

CHORUS.

f Sing ho! Sing hey! There's no day like to - day!

f Tenors. Sing ho! Sing hey! Sing — hey!

f Basses. Sing ho! Sing hey! There's no day like to - day!

Allegro con brio.

f

cresc.

ff allargando

8

Act II.

No 8. INTRODUCTION & OPENING CHORUS.

Music by
HAROLD FRASER-SIMSON.

Tempo di Marcia.

PIANO.

mf

The musical score is written for piano in 2/4 time, marked 'Tempo di Marcia'. It begins with a piano introduction in the first system, featuring a melody in the right hand and a bass line in the left hand. The introduction is marked 'mf'. The opening chorus follows in the second system, consisting of two staves. The melody in the right hand is marked with accents and slurs, while the bass line provides a steady accompaniment. The third system continues the chorus with similar melodic and harmonic patterns. The fourth system introduces a change in the bass line, marked with a forte 'f' dynamic. The fifth system concludes the opening chorus with a final melodic flourish in the right hand and a sustained bass line.



CHORUS.

Soprano & Alto. *f* *a tempo*

Tenor & Bass. *f* *a tempo*

We're ga - thered here From far and near, To



greét our new dic - ta - tor! Though no one's met Our gov - 'nor yet We



hope to see him la - ter! And when to-day He comes this way, He'll

find us here to greet him! Both high and low, We'll join to show, Both

Both

high and low, We'll join to show How glad we are to meet him!

mf

We

mf The man se - lect - ed!

hope the man se - lect - ed Is rich and well con -

mf

Is well con - nect - ed! And

- nect - ed; A sim - ple sort Who's fond of sport And

cresc.

cresc.

not the least af - fec - ted! We've made all pre - pa -

f

- ra - tion To give him an o - va - tion! We

mf

mf

long to see This un-known He, For all a - gree That he will be The

cresc.

cresc.

cresc.

f

f

i - dol of the na - tion!

poco rit.

3 3

Moderato.
Gianetta.

Deck ev - 'ry street with bunt - ing and ban - ners!

mp

The first system of the musical score is for the song 'Moderato. Gianetta.' It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The lyrics are 'Deck ev - 'ry street with bunt - ing and ban - ners!'. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamic marking 'mp' (mezzo-piano) is indicated at the beginning of the piano part.

Gia. Dress your - selves neat - - ly, brush up your man - ners —

The second system of the musical score continues the vocal and piano parts. The vocal line has the lyrics 'Dress your - selves neat - - ly, brush up your man - ners —'. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking 'mp' is not repeated in this system.

Gia. Trou - ble we'll take, To act with dis - cre - tion,

The third system of the musical score continues the vocal and piano parts. The vocal line has the lyrics 'Trou - ble we'll take, To act with dis - cre - tion,'. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking 'mp' is not repeated in this system.

Gia. Ho - ping to make a good im - pres - sion, And in quite the

poco rit. *a tempo*

poco rit. *a tempo*

The fourth system of the musical score continues the vocal and piano parts. The vocal line has the lyrics 'Ho - ping to make a good im - pres - sion, And in quite the'. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking 'mp' is not repeated in this system. The tempo markings '*poco rit.*' and '*a tempo*' are indicated above and below the piano part.

Gia. *choic - est phras - es We de - light to sound his prais - es!*

Gia. *cresc.* Yes, — in - deed, we'll wel - come him glad - ly, For — we need a new

Gia. *dim. e rit.* gov - ern - or bad - ly!

a tempo

Allegro

Allegro assai.

First system of musical notation. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is written for piano (mf) and features a rapid, rhythmic melody in the right hand with many beamed eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment with some chords and single notes.

Second system of musical notation. The right hand continues with the rapid, rhythmic melody, while the left hand accompaniment remains consistent with the first system.

Third system of musical notation. The right hand continues with the rapid, rhythmic melody. The left hand accompaniment features some chords and single notes, with a slight increase in dynamics to *f* (forte).

Fourth system of musical notation. The right hand continues with the rapid, rhythmic melody. The left hand accompaniment features some chords and single notes, with a slight increase in dynamics to *f* (forte).

Fifth system of musical notation. The right hand continues with the rapid, rhythmic melody. The left hand accompaniment features some chords and single notes, with a slight increase in dynamics to *mf* (mezzo-forte).

First system of musical notation. The treble staff features a melodic line with a *cresc.* marking. The bass staff provides a steady accompaniment.

Second system of musical notation. The treble staff continues the melodic development. The bass staff is marked *f* (forte).

Third system of musical notation. The treble staff begins with *p subito* (piano subito). The system concludes with a first ending bracket labeled *1.* and the instruction *sempre cresc. e poco riten.*

Fourth system of musical notation. The treble staff begins with a second ending bracket labeled *2.* The bass staff is marked *f* and *mf* (mezzo-forte).

Fifth system of musical notation. The treble staff features complex chordal textures. The bass staff is marked *mf* and *f*, with a *molto cresc.* instruction.

mf

ff

f cresc.

ff

Tempo I.

CHORUS.

We're *f* ga - thered here from far and near, To

greet our new dic - ta - tor! Though no one's met our gov - 'nor yet We

hope to see him la - ter! And when to-day he comes this way He'll

find us here to greet him! Both high and low we'll join to show, Both

high and low We'll join to show How glad we are to meet him! Both high and low We'll

join to show How glad we are to meet him!

cresc.

join to show How glad we are to meet him!

(Entrance of Governor)

L'istesso tempo.

Piano introduction in 6/8 time. The right hand features a melodic line with a triplet of eighth notes in the second measure and a quarter note in the fourth. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *sf* (fortissimo), *f* (forte), and *mf* (mezzo-forte). A trill is marked in the right hand in the fifth measure.

Continuation of the piano introduction. The right hand continues the melodic line, and the left hand maintains the accompaniment. A trill is marked in the left hand in the first measure. The section concludes with a *dim.* (diminuendo) marking and a *sf* (fortissimo) dynamic in the right hand.

Governor.

First vocal entry of the Governor. The melody is in 6/8 time. The lyrics are: "For ma - ny a year I've". The piano accompaniment consists of eighth notes in both hands. A *p* (piano) dynamic is marked in the right hand.

Second vocal entry of the Governor. The melody continues with the lyrics: "ruled the land, But not with much suc - cess! The". The piano accompaniment remains consistent with eighth notes. A *p* (piano) dynamic is marked in the right hand.

Gov. pub - lic all des - pise me, and I'm laughed at by the

cresc.

Chorus.
Yes!

Gov. Press! I leave to - day in deep dis - grace, My

sf *p*

Gov. of - fice I va - cate, And my suc - cess - or

Gov. takes his place As gov - 'nor of the

cresc.

Gov. state!

CHORUS. *f* Hoo-rah, Hoo-ray! He comes to-day! As

gov - 'nor of the state!

dim.

Governor.

To cap - ture Bal - das -

p

Gov. *- sa - re's band Was my es - pec - ial charge; But*

Gov. *though all sorts of plots I've plann'd, That scoun - drel's still at*

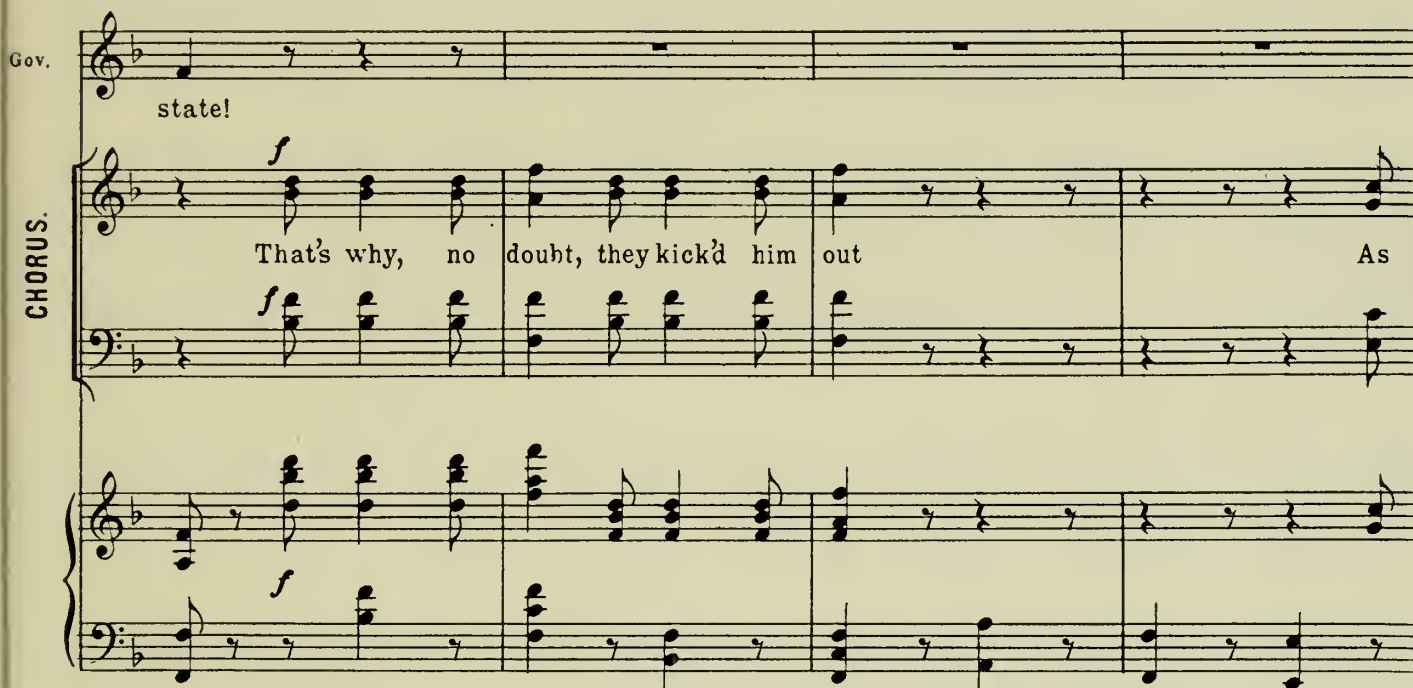
Gov. *Chorus. Yes! large! For while I swore no more he'd rob, The*

Gov. *pub - lic would - n't wait; And that was how I*

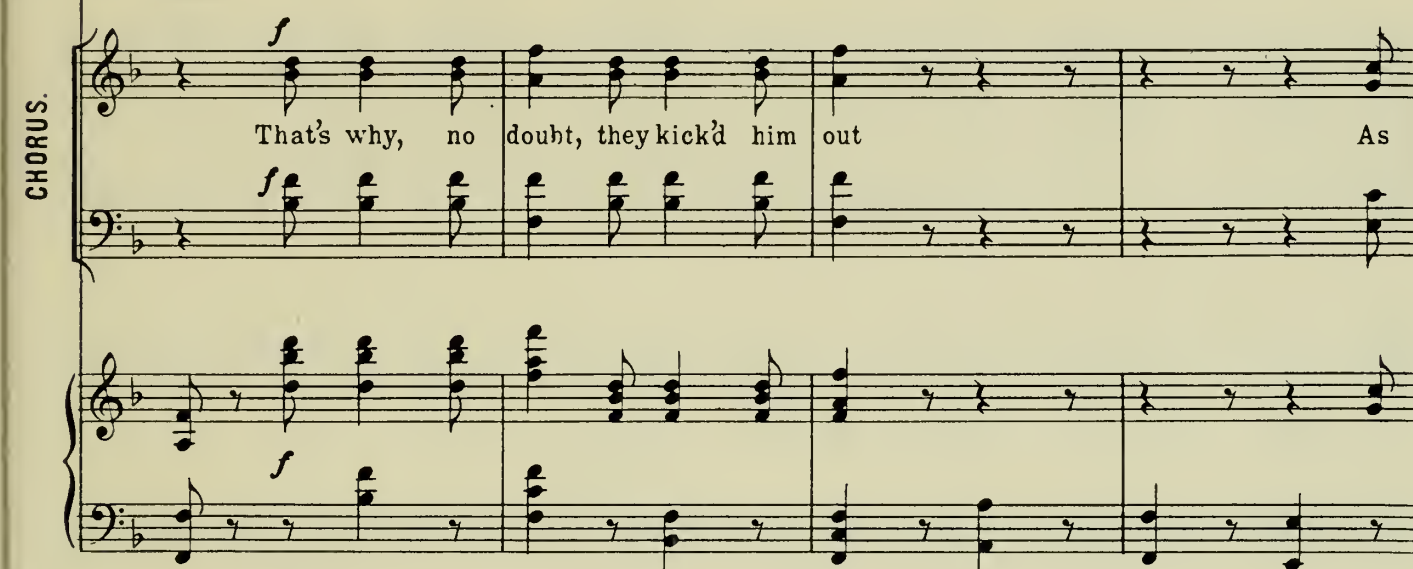
Gov. 

lost my job as gov - 'nor of the

cresc.

Gov. 

state!

CHORUS. 

f That's why, no doubt, they kick'd him out As



gov - 'nor of the state!

NO. 9. SONG:- LOVE WILL FIND A WAY.

(TERESA.)

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON.

Agitato.

PIANO. *f*

One verse only

Teresa.

1. Poor cap - tive! So you say! I might be rich and free, ———
2. The pun - ish - ments you plan No fears with - in me raise! ———

mp

Ter.

If I would but be - tray The friends who trust in me!
Take, break me, if you can! My word un - bro - ken stays!

Ter.

Vain is the web your cun - ning weaves! What care I for re - wards, re - pries, For
'Tis but the co - ward who de - ceives The friend that in his faith be - lieves! Do

mf

Ter. *rit.*

bribe or threat! Ah! don't for-get; There's hon-our— a-mong thieves! — What-
 what you will, I tell you still: There's hon-our— a-mong thieves! —

Tempo di Valse, Lento.

Ter. -e'er be - fall, I still re - call, that sun - lit

Ter. mount - ain - side! — Where hearts are true, and

er. skies are blue, and Love's the on - ly guide! —

poco cresc.

Ter. If faith - ful to my trust I stay, No

p. *mf*

Ter. fate can fill me with dis - may! Love

dim. e rit.

Ter. holds the key To set me free, And

p a tempo *sempre p*

Love will find a way! ———

To 23

No 10. LAUGHING CHORUS.

Music by
- HAROLD FRASER-SIMSON.

Tempo di Marcia.

CHORUS.

PIANO.

ha ha ha ha!

ff Ha ha ha ha ha ha ha ha ha ha ha ha

ff.

This system contains the first three measures of the song. The vocal melody is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are 'ha ha ha ha!' followed by 'Ha ha ha ha ha ha ha ha ha ha ha ha'. The piano accompaniment is in bass clef. The first measure has a whole note. The second measure starts with a forte (*ff*) dynamic and contains a triplet of eighth notes. The third measure continues the melody. The piano part has a triplet of eighth notes in the second measure.

ha ha ha ha ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha ha ha ha ha ha

This system contains measures 4 through 6. The vocal melody continues with the lyrics 'ha ha ha ha ha ha ha ha ha ha ha!'. The piano accompaniment continues with the same rhythmic pattern, including triplet markings in measures 5 and 6.

ha ha ha ha ha ha ha ha ha ha ha!

This system contains measures 7 through 9, ending with a double bar line. The vocal melody concludes with 'ha ha ha ha!'. The piano accompaniment also concludes with a double bar line.

No 11. CHORUS:- SAVE US.

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON.

CHORUS.

Andante.

Soprano.

Alto.

Tenor.

Bass.

PIANO.

mf

The king of crime — Save us from Bal - das - sa - re!

Save us!

cresc.

cresc.

You're just in time! — Save us from Bal - das - sa - re!

f

f

And all his gang! Save us! Save us! *dim.*

Save us! Save, save us from Bal - das - sa - re! *cresc.* *p*

Long may he hang! *rit.* *f* *a tempo* (Through dialogue)

rit. *f* *a tempo* *p*



CHORUS.



Tempo di Marcia.

- rah! Then we'll give three cheers For the

Gov-ern-or! Our Gov-ern-or! May he live for years! Our

Gov-ern-or, Lord Gov-ern-or! We proud - ly stand, hur - rah! On

ei - ther hand To greet the Gov-ern - or, Our

Gov-ern - or, Who comes to rule the land! Then it's Hail! All

Hail! Great Gov-ern-or! Lord Gov-ern-or! May no foes as -

- sail our Gov-ern- or! Lord Gov-ern- or! Oh

wel - come date! Hur - rah! .Oh kind - ly fate! We greet so

cresc.
loy-al - ly, right roy-al - ly, The Gov-'nor of the state! So
cresc.

loy-al - ly, right roy-al - ly, The Gov - 'nor of the state! So

The first system of the musical score. The vocal line (treble clef) contains the lyrics "loy-al - ly, right roy-al - ly, The Gov - 'nor of the state! So". The piano accompaniment (bass clef) features a steady eighth-note bass line and chords in the right hand.

loy - al - ly, right roy - al - ly, The Gov - 'nor, Gov - 'nor of the

The second system of the musical score. The vocal line continues with the lyrics "loy - al - ly, right roy - al - ly, The Gov - 'nor, Gov - 'nor of the". The piano accompaniment includes a *ff* (fortissimo) dynamic marking in both staves.

state!

The third system of the musical score. The vocal line contains the word "state!". The piano accompaniment features a *ff* dynamic marking and includes triplets in both staves.

NO 12. DUET:— DIRTY WORK!

(GOVERNOR and ANTONIO.)

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON.

Allegro molto.

PIANO. *f*

Governor.

Antonio.

The

Gov. long - er that I stay with you, The more I do dis - like you!

Ant. I

Gov. *You've*

Ant. *sel - dom met a man I fan - cied less! ———*

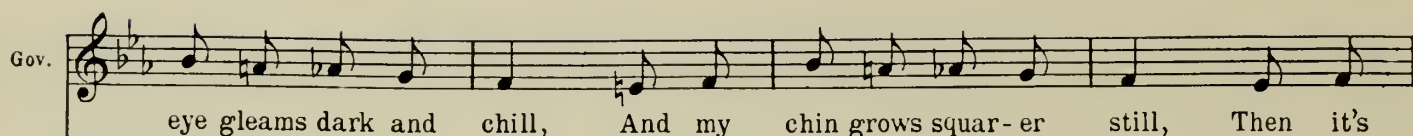
mf *p*

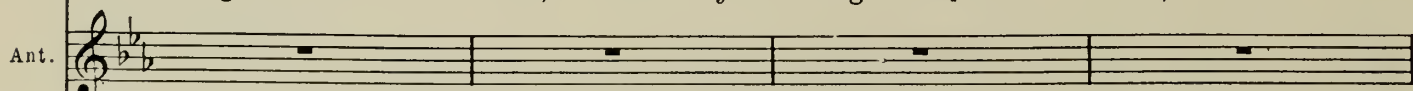
The musical score is arranged in three systems. The first system features a Gospelist (Gov.) and an Antiphonist (Ant.). The Gospelist's part is in G major (one sharp) and 4/4 time, with lyrics: "got a sort of way with you That makes me want to strike you!". The Antiphonist's part is in G major (one sharp) and 4/4 time, with lyrics: "I'd". The second system features a Piano accompaniment. The right hand is in G major (one sharp) and 4/4 time, with lyrics: "I'd". The left hand is in G major (one sharp) and 4/4 time, with lyrics: "I'd".

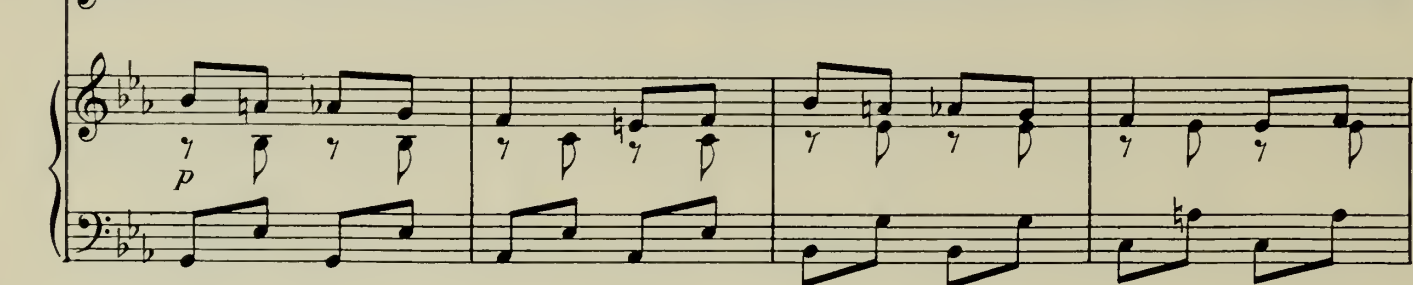
Gov. When my

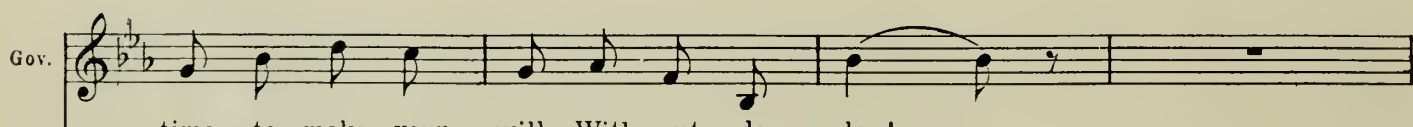
Ant. pull your nose for six-pence, I confess! —

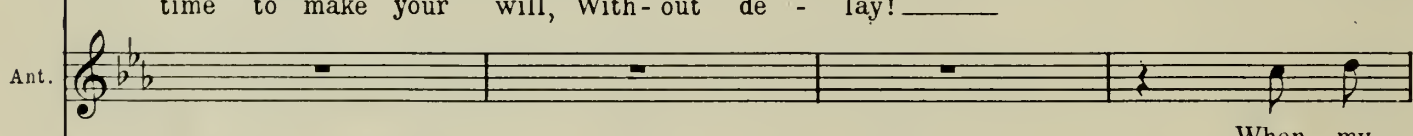
mf


Gov. 

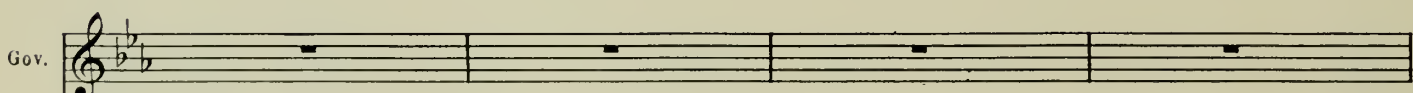
Ant. 

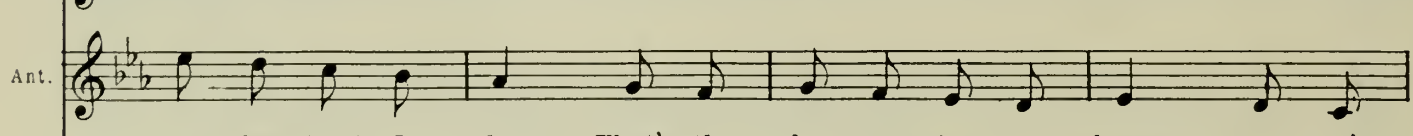


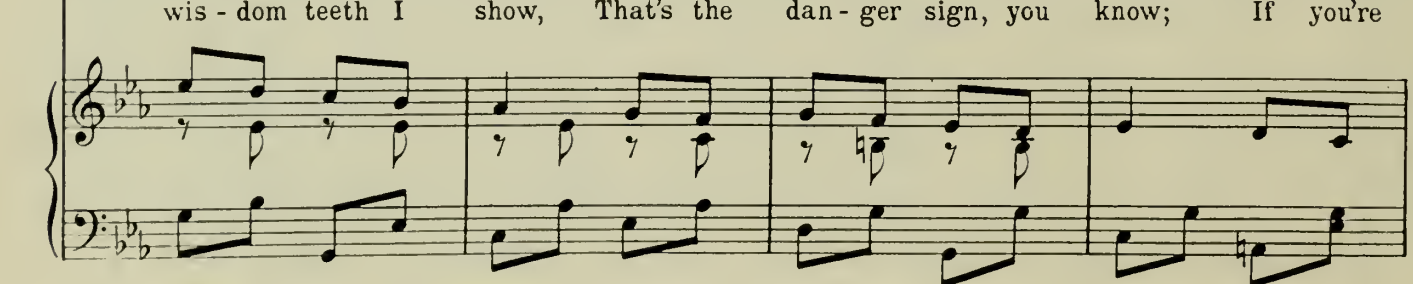
Gov. 

Ant. 



Gov. 

Ant. 



The musical score is for a vocal duet and piano accompaniment. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The vocal parts are labeled 'Gov.' (Governor) and 'Ant.' (Antagonist). The piano part is written for a grand piano with a treble and bass clef. The lyrics are: 'Have a wise you'll quick-ly go The o - ther way! —'. The score consists of three systems of music. The first system shows the vocal entries and the piano accompaniment. The second system continues the vocal dialogue. The third system concludes the piece with a final piano flourish.

Gov. Have a

Ant. wise you'll quick-ly go The o - ther way! —

The musical score is written for three parts: Governor (Gov.), Antagonist (Ant.), and Piano (P.).

Gov. Part: The Governor's part begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by a dotted quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. The lyrics "care, my lad! Have a care!" are written below the staff. The melody ends with a quarter rest.

Ant. Part: The Antagonist's part also begins with a treble clef and a key signature of one flat. The melody starts with a quarter rest, followed by a quarter note G4, a dotted quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. The lyrics "I'm not a-fraid of you!" are written below the staff. The melody ends with a quarter rest.

Piano Part: The Piano part is written for both hands. The right hand begins with a treble clef and a key signature of one flat. The left hand begins with a bass clef and a key signature of one flat. The piano part features a series of chords and single notes, with a dynamic marking of *p* (piano) at the beginning. The piano part is written in a style that suggests a simple accompaniment for the vocal parts.

Gov. Stead-y there! Stead-y there! When my

Ant. Pish! Tush! and al - so Pooh! _____

cresc.

Gov. blood grows hot, I'm a reg-u-lar Turk; I'm an o-gre for a fight! —

Ant. Then I

Gov. tell you what, There'll be dirt-y work At the cross-roads to - night! —

Ant.

Gov. Dirt-y work! Filth-y work! At the cross-roads to - night. —

Ant. Nast-y work! Filth-y work! At the cross-roads to - night. —

cresc. *f*

Antonio.

In mat-ters of mor - al - i - ty I

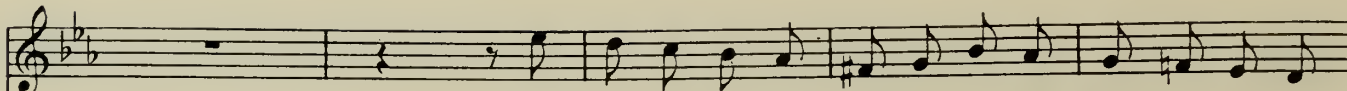
Governor.

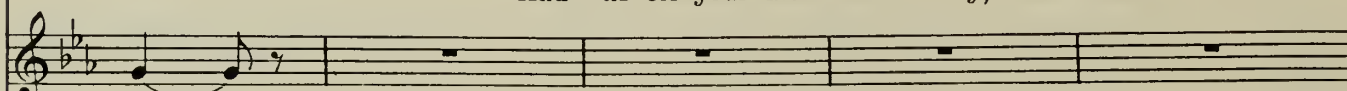
Ant.


can't com-mend your hab - its!

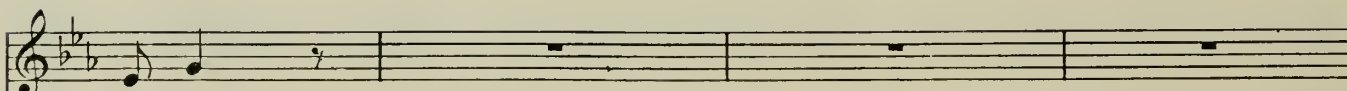
Gov.

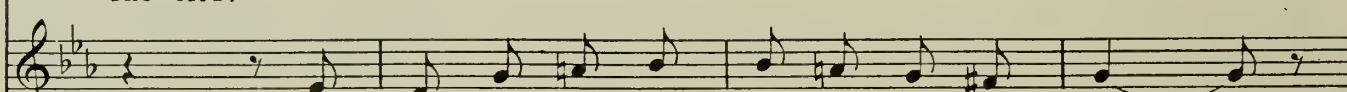
That's pret - ty hot from you, up - on my


Ant.  And as for your men - tal - i - ty, Your brain is like a


Gov.  soul! —

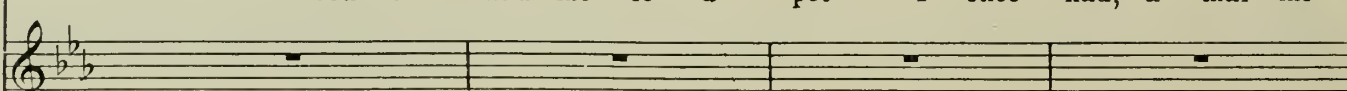


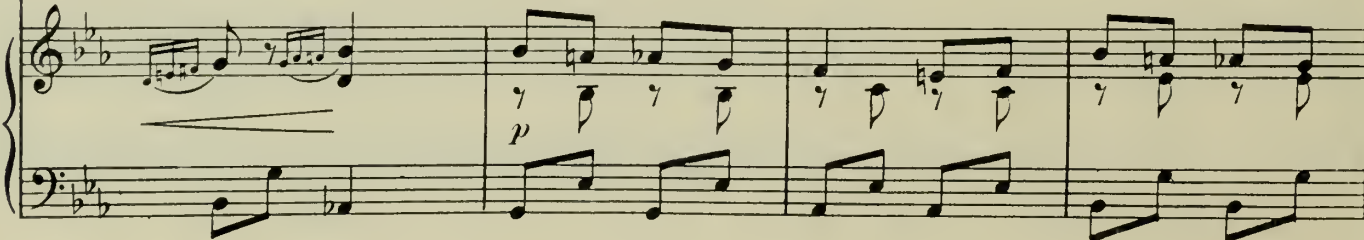
Ant.  rab-bit's!

Gov.  Per - haps that's why - I'm of - ten "in a hole!" —



Ant.  You re - mind me of a pet I once had, a mar - mo -

Gov. 



Ant.

Gov.

Ant.

Gov.

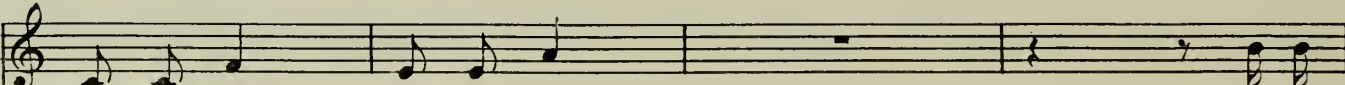
Ant.

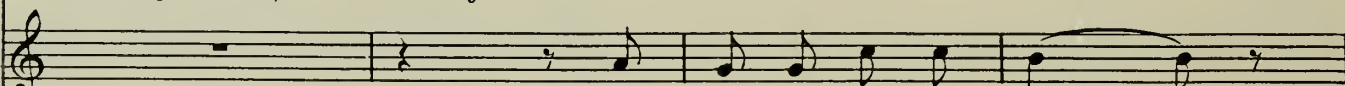
Gov.


Ant.  care, my lad, have a care! _____

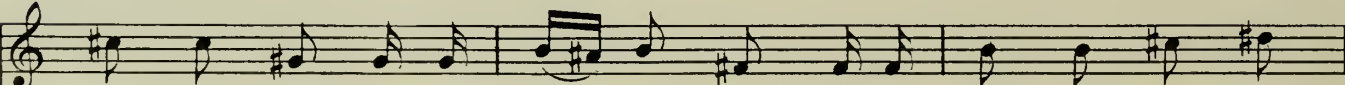
Gov.  You make me laugh—ha! ha! _____

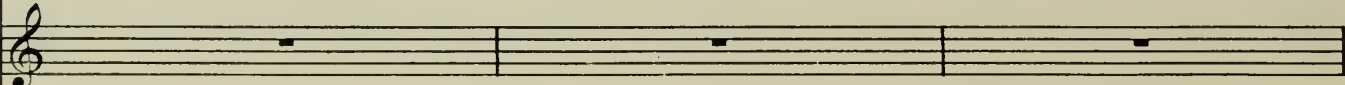
 *p*


Ant.  Stead - y there, Stead - y there! I'm a

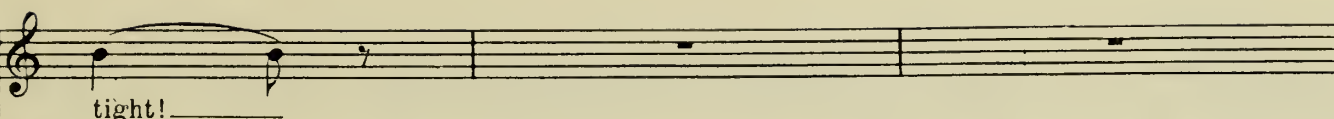
Gov.  Pshaw! Pooh! and like-wise Bah! _____

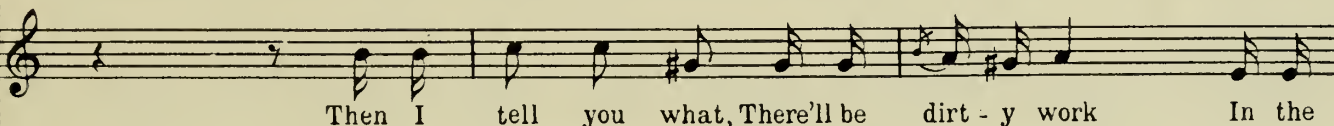
 *cresc.*


Ant.  dead hot shot When I draw my dirk And I roll my sleeves up

Gov. 

 *p*

Ant.  tight! _____

Gov.  Then I tell you what, There'll be dirt - y work In the



Ant.  Dirt - y work!

Gov.  old home to - night! _____ Nast - y work!



Ant.  Filth - y work! In the old home to - night. _____

Gov.  Filth - y work! In the old home to - night. _____



DANCE.

The first system of musical notation for the 'DANCE' piece. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music begins with a mezzo-forte (*mf*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line with eighth notes.

The second system of musical notation. The right hand continues with a melodic line of eighth notes, and the left hand plays a bass line. A crescendo (*cresc.*) marking is placed above the right hand staff.

The third system of musical notation. The right hand features a more complex melodic line with many beamed eighth notes. The left hand plays a bass line. A piano (*p*) dynamic marking is placed above the right hand staff.

The fourth system of musical notation. The right hand has a melodic line with a trill (*tr*) marking. The left hand plays a bass line. A crescendo (*cresc.*) marking is placed above the right hand staff.

The fifth system of musical notation, which includes a repeat sign and first, second, and third endings. The first ending is marked '1. & 2.' and the second ending is marked '3.'. The music concludes with a forte (*f*) dynamic marking.

No 13 :- A PARADISE FOR TWO.

(TERESA and BEPP0.)

Words by
CLIFFORD HARRIS and VALENTINE.

Music by
JAS. W. TATE.

VOICE. Moderato.

PIANO. *mf*

Beppo

1. There's no song with - in my heart,
2. Fate may some-times prove un - kind

3ep.

But of love for you, ——— Yet we must re - main a - part,
Yet tho' skies are grey, ——— Ev - 'ry cloud is sil - ver - lined,

Teresa

When one dreams of Par - a - dise,
Hearts may wake to joy or pain,

Bep. All life's jour - ney through.
Sor - rows fade a - way.

Ter. No - thing less will do, No - thing else can e'er suf - fice,
But they al - ways know — Love can nev - er be in vain,

Ter. When love calls to you, ———
My heart tells me so. ———

Bep. When love calls to you, ——— If
My heart tells me so, ———

er. 

ep. 

I on - ly held the key to your heart I'd



r. 

p. 

We'd o - pen the door to a

give you the key to mine. _____ We'd o - pen the door to a




T. 

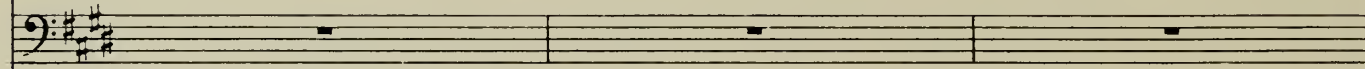
B. 


won - der - ful dream, Of a life and love di - vine. No

won - der - ful dream, Of a life and love di - vine.



Ter. 
bar - ri - er then could keep us a - part, And day-dreams would all come

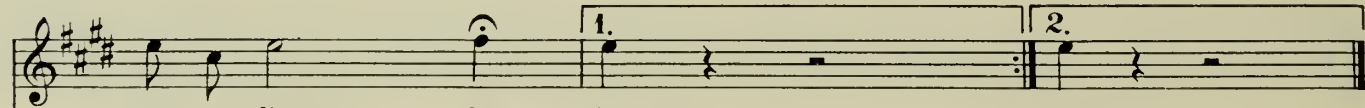
Bep. 




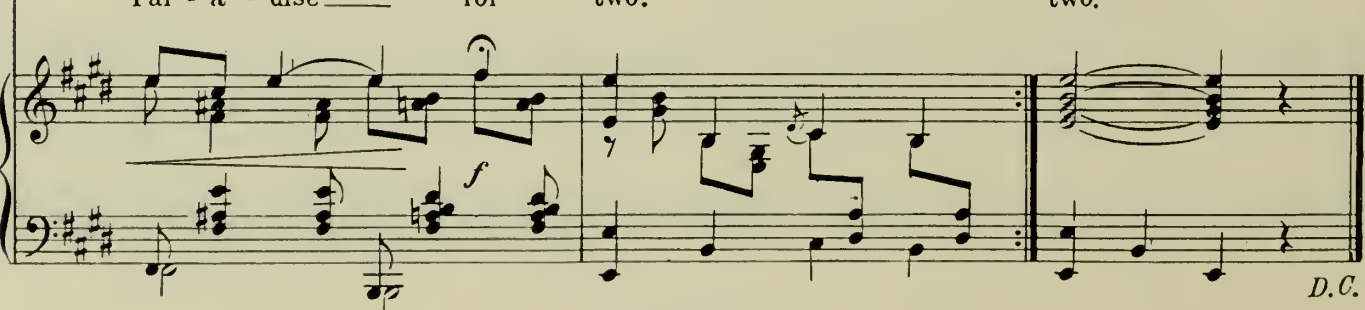
Ter. 
true, For the key of your heart is the key to the door, Of a

Bep. 
For the key of your heart is the key to the door, Of a



Ter. 
Par - a - dise for two. two.

Bep. 
Par - a - dise for two. two.



NO 14. DUET:- HUSBANDS AND WIVES.

(VITTORIA and ANTONIO.)

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON.

Allegro.

PIANO.

mf

Vittoria.

I used to trust my hus - band, tho' I know the neigh - bours
My hus - band quite ne - glect - ed me, if oth - er girls were

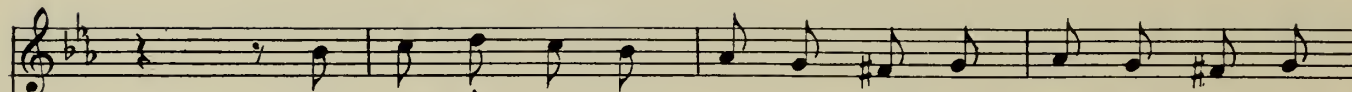
p stac.

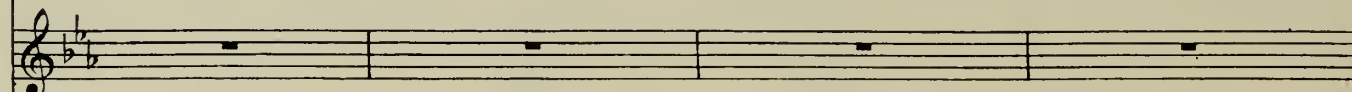
Vit.


talk'd!
by!

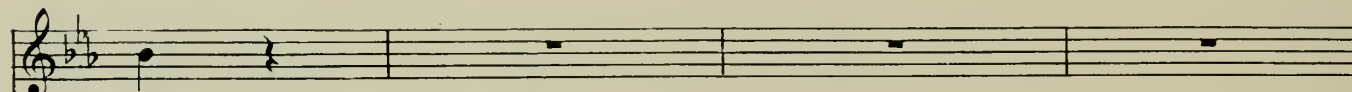
Antonio.

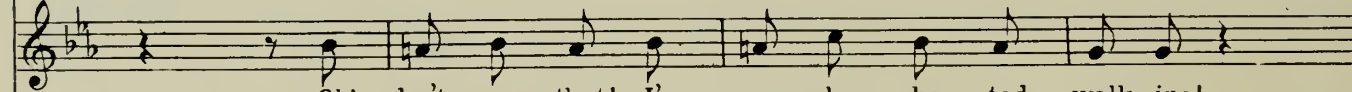
It don't take much to set the neigh - bours talk - ing!
Ah, that was his mis - tak - en sense of du - ty!


Vit.  But now I've found him out: the big - gest rogue that ev - er
He'd such a guilt - y con - science, he Would nev - er meet my

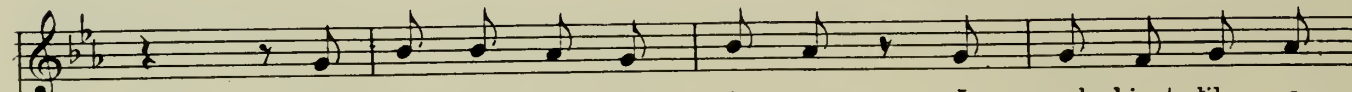
Ant. 

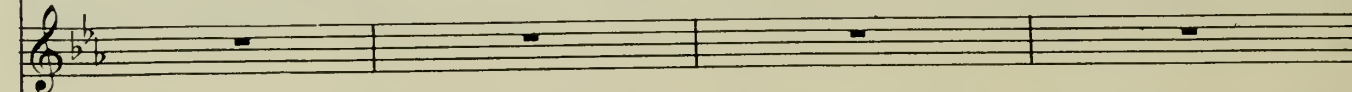


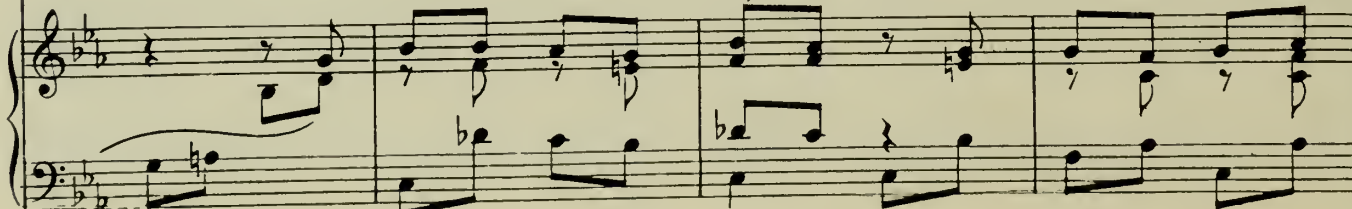
Vit.  walked!
eye!

Ant.  Oh! don't say that! I'm sure he ha - ted walk - ing!
A - fraid of be - ing blind - ed by your beau - ty!



Vit.  To please this gay de - ceiv - er, I worked just like a
While dai - ly I grew thin - ner, He'd take them out to

Ant. 



Vit. beav - er!
din - ner!

Ant. And he per-haps was bu - sy "dam-ming" too! _____
A harm-less lunch at Lock-hart's or the Zoo! _____

cresc.

Vit. All his fol - lies I for - gave, For I thought him, oh, so
And al - tho' I'm not strait - laced, I could not ad - mire his

Ant.

mf

Vit. brave!
taste! In - deed!
Why not?

Ant. He must have been! He mar - ried you! _____
Oh, don't say that! He mar - ried you! _____

rit.

Vit. *rit.*
 Oh, mar - riage, what a fate!_____
 Yet mar - riage might be fun!_____

Ant.
 Oh, bless - ed sin - gle
 If two fond hearts were

rit.

Vit. *p meno mosso*
 Hus-bands and wives!_____
 Hus-bands and wives!_____
 Think of their
 Won - der - ful

Ant.
 state!_____
 one!_____ Hus-bands and wives!_____
 Hus-bands and wives!_____
 Think of their
 Won - der - ful

p meno mosso

Vit.
 lives!_____
 lives!_____ Al - ways to - geth - er, In ev - 'ry sort of
 When they're to - geth - er It's al - ways love - ly

Ant.
 lives!_____
 lives!_____ Al - ways to - geth - er, In ev - 'ry sort of
 When they're to - geth - er It's al - ways love - ly

poco cresc.

it. wea - ther!
wea - ther!

Ant. wea - ther!
wea - ther!

I won - der How the thun - der
Sun's shi - ny When their ti - ny

mf

it. When the wives sus - pect the
If the wives a - dore the

Ant. An - y - one sur - vives!
Fam - i - ly ar - rives!

dim. e rall.

it. hus - bands!
hus - bands!

Ant. And the hus - bands fool the wives!
And the hus - bands spoil the wives!

accel.

Tempo I.

musical score for piano, measures 1-16. The score is written in G major (one sharp) and 4/4 time. It consists of five systems, each with a grand staff (treble and bass clef). The first system begins with a mezzo-forte (*mf*) dynamic. The second system continues the melodic and harmonic development. The third system introduces a mezzo-piano (*mp*) dynamic. The fourth system maintains the *mp* dynamic. The fifth system begins with a crescendo (*cresc.*) marking, followed by a forte (*f*) dynamic in measure 15, and concludes with a ritardando (*rit.*) marking in measure 16. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

Meno mosso.



Tempo I.



Nº 15:- A BACHELOR GAY.

BEPPQ.

Words by
CLIFFORD HARRIS and VALENTINE.

Music by
JAS. W. TATE.

Moderato.

VOICE.

1. A bach - e - lor gay am
2. A girl as you've heard of

PIANO.

fz *p*

I _____ Tho' I've suf - fered from Cu - pid's dart _____ But
old _____ Is a kind of a par - a - dox _____ She

nev - er I vow will I say die In spite of an ach - ing heart. _____ For a
chan-ges her mind more times I'm told Than ev - er she does her frocks. _____ And a

man al-ways loves a girl or two, Tho' the fact must be con-fessed — He
man's like a moth a-round a flame, For it's near-ly al-ways found — He

al-ways swears the whole way thro' To ev-'ry girl he tries to woo, That
burns his wings but all the same The nic-est part of Cu-pids game Is

a tempo

he loves her far the best. —
flut-ter-ing round and round. —

He loves her far the best. —
Flut-ter-ing round and round. —

f

At sev - en - teen _____ he falls in love quite mad - ly With

mf

eyes of ten - der blue, _____ At twen - ty - four _____ he gets it

ra - ther bad - ly With eyes of a diff - 'rent hue. _____ At thir - ty -

- five _____ you'll find him flirt - ing sad - ly With two or three or

more _____ When he fan - cies he is past love, It is then he meets his last love, And he

loves her as he's nev - er loved be - fore. _____ At sev - en - - fore. _____

Nº 16. SONG:- I UNDERSTOOD.

(ANTONIO.)

Words by
HARRY GRAHAM.Music by
HAROLD FRASER-SIMSON.

Andante con moto.

PIANO.

The piano introduction is in 2/4 time, marked 'Andante con moto' and 'mp'. It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and contains several triplet figures. The bass staff has a key signature of two sharps (F# and C#) and contains a single note in the first measure, followed by a half note in the second measure, and then a series of eighth notes in the third measure.

Antonio.

1. I'm a
2. As a
3. I'm ex -
4. I've a

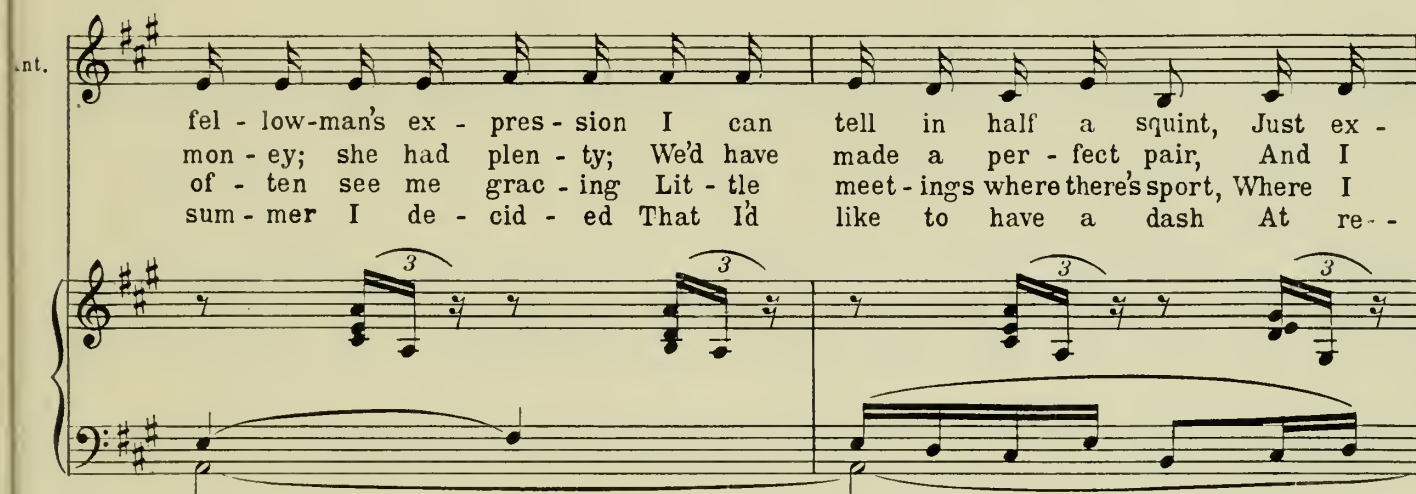
The piano accompaniment for the first vocal line is in 2/4 time, marked 'Andante con moto'. It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and contains several triplet figures. The bass staff has a key signature of two sharps (F# and C#) and contains a single note in the first measure, followed by a half note in the second measure, and then a series of eighth notes in the third measure.

Ant.

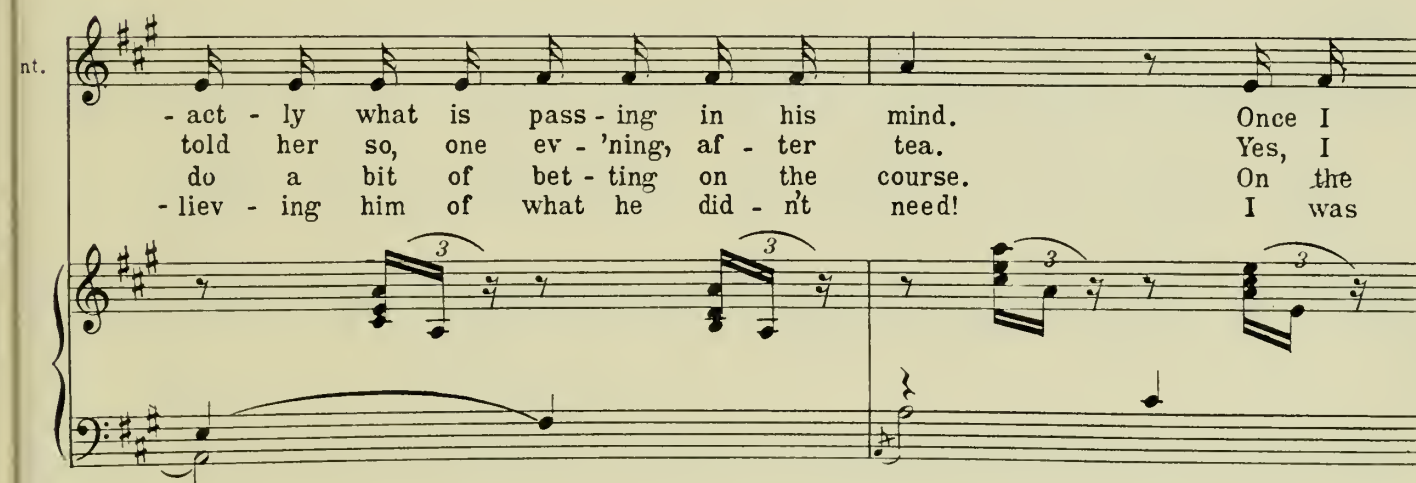
The second vocal line and piano accompaniment are in 2/4 time, marked 'Andante con moto'. The vocal line is in the treble staff, with a key signature of two sharps (F# and C#). The lyrics are: 'mod - el of dis - cre - tion, And I'm quick to take a hint; It's a youth of two - and - twen - ty I'd a lit - tle love af - fair With a - treme - ly fond of rac - ing Of the free and ea - sy sort, And there's pal who's well pro - vi - ded With the ne - ces - sa - ry cash; He in'. The piano accompaniment is in the bass staff, with a key signature of two sharps (F# and C#). It contains several triplet figures.

ant. 

ve - ry use - ful fa - cul - ty, I find. From a
 maid - en who was all a girl should be; I'd no
 no - thing I don't know a - bout a horse. You may
 fact is ve - ry op - u - lent in - deed And last

ant. 

fel - low-man's ex - pres - sion I can tell in half a squint, Just ex -
 mon - ey; she had plen - ty; We'd have made a per - fect pair, And I
 of - ten see me grac - ing Lit - tle meet - ings where there's sport, Where I
 sum - mer I de - cid - ed That I'd like to have a dash At re -

ant. 

- act - ly what is pass - ing in his mind. Once I
 told her so, one ev - 'ning, af - ter tea. Yes, I
 do a bit of bet - ting on the course. On the
 - liev - ing him of what he did - n't need! I was

Ant.

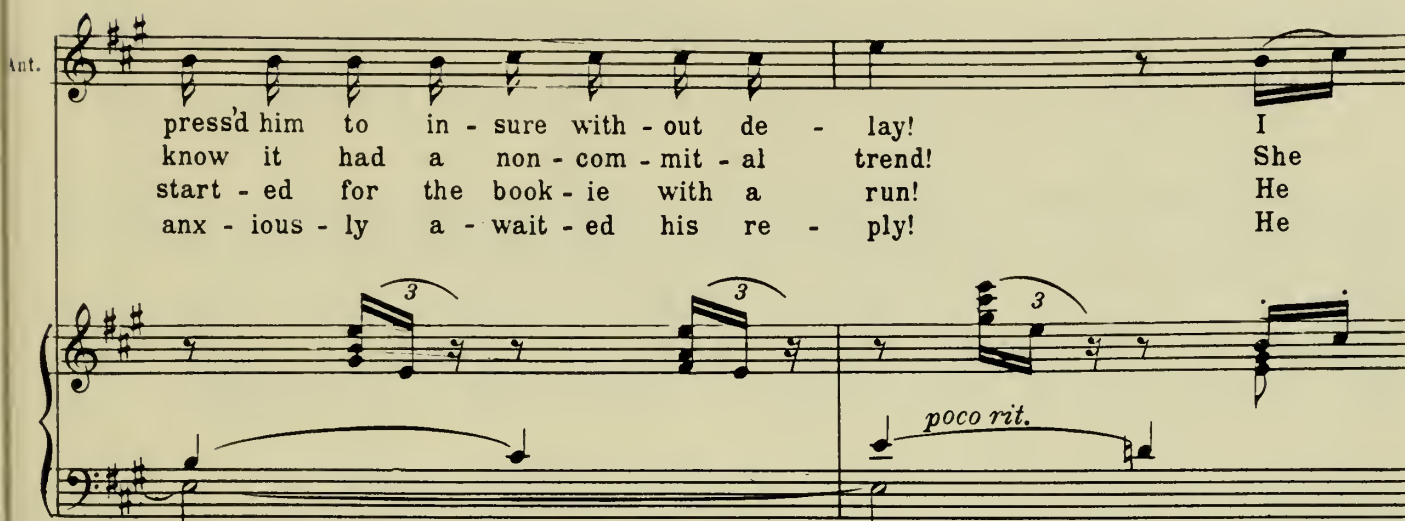
trav-elled, on com - mis - sion, For some Life In - sur - ance firms, And I
 asked her ve - ry nice - ly If she'd deign to be my bride, And she
 day that "How's Your Fa - ther" Won the Mon - te Car - lo Cup, I had
 ab - so - lute - ly sto - ny, So I tel - e - phon'd my friend, And I

Ant.

called up - on a friend of mine, one day, And I
 heard me out with pa - tience to the end. I can't
 back'd the mare at twen - ty - five to one! Was I
 asked him - tho' I felt a tri - fle shy - If he'd

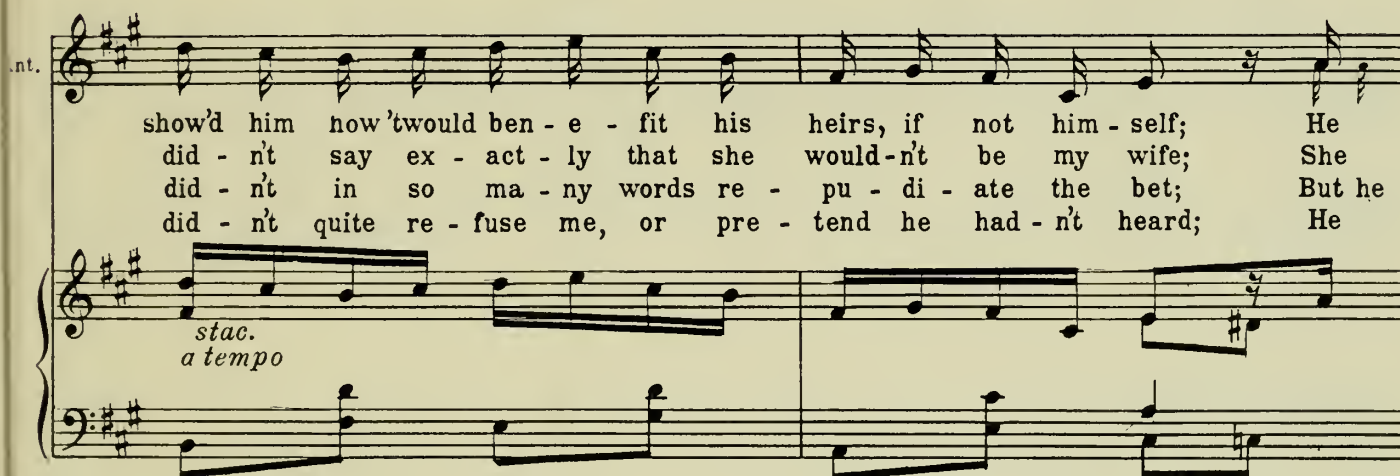
Ant.

gave a dis - qui - si - tion On the val - ue of our terms, And I
 re - col - lect pre - cise - ly What it was that she re - plied, But I
 pale and ner - vous? Ra - ther! Till they put the "All right!" up, Then I
 lend me, say a "po - ny," Just to cov - er the week-end; Then I

Ant. 

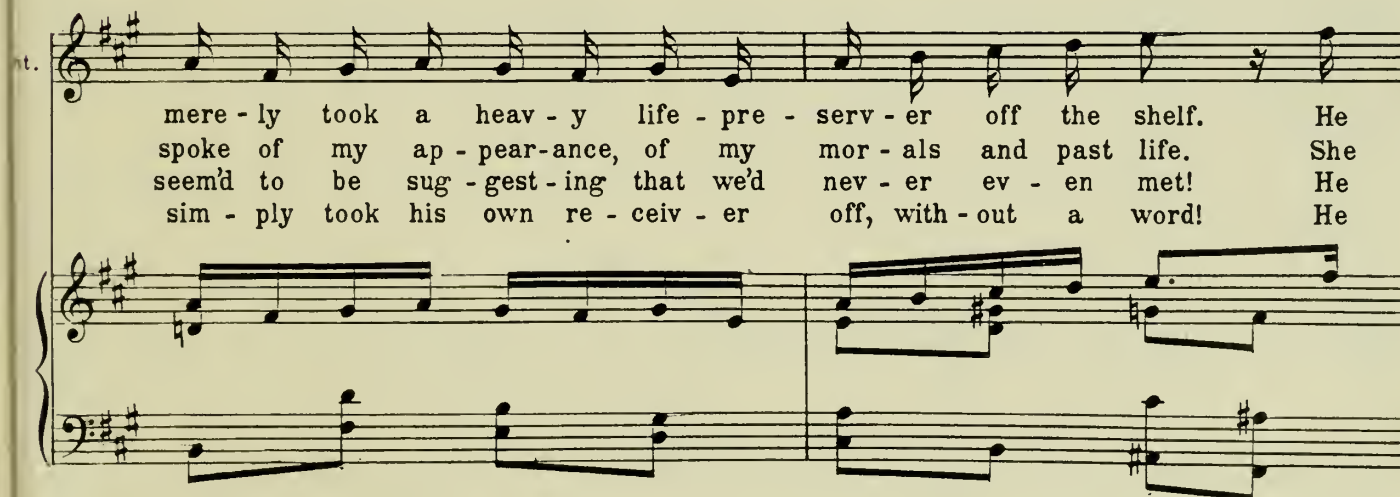
press'd him to in - sure with - out de - lay! I
 know it had a non - com - mit - al trend! She
 start - ed for the book - ie with a run! He
 anx - ious - ly a - wait - ed his re - ply! He

poco rit.

Ant. 

show'd him now 'twould ben - e - fit his heirs, if not him - self; He
 did - n't say ex - act - ly that she would - n't be my wife; She
 did - n't in so ma - ny words re - pu - di - ate the bet; But he
 did - n't quite re - fuse me, or pre - tend he had - n't heard; He

*stac.
a tempo*

Ant. 

mere - ly took a heav - y life - pre - serv - er off the shelf. He
 spoke of my ap - pear - ance, of my mor - als and past life. She
 seem'd to be sug - gest - ing that we'd nev - er ev - en met! He
 sim - ply took his own re - ceiv - er off, with - out a word! He

Ant.

did - n't say he would - n't, and he did - nt say he would, He
 did - n't say she would - n't, and she did - nt say she would, But
 did - n't say he would - n't pay; he did - nt say he would; But
 did - n't say he would - nt lend; he did - nt say he would; But

ten.

Ant.

did - n't have to say a sin - gle word - I un - der -
 when she took the muz - zle off the dog - I un - der -
 when he asked the clerk to hold his coat - I un - der -
 when Ex - change kept shout - ing "Line's en - gaged!" - I un - der -

p

Ant.

1, 2, 3 & 4.
 - stood.
 - stood.
 - stood.
 stood.

mp

No 17. FINALE. ACT II.

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON

Allegro vivace.

PIANO. *f*

sf

Teresa..

So that's it? Ve-ry well, my friend! Too long I've stood your slights, your

colla voce *mf*

er. scorn - ing! I've borne e - nough!

f *mp*

er. This is the end! Lis-ten to me, and

cresc. *sf* *sf* *sf*

Ter. don't pre-tend I did - nt give you warn - ing!

p *meno mosso* 3

Ter. There's on - ly one thing I've to say: _____

2 3 3 3

Ter. You will not love, then you shall

cresc. e accel. *rit.*

Ter. fear me! Ei-ther you come with me to - day Or

p a tempo

ter. Bal - das-sa - re I'll be - tray! (Spoken.) That's plain enough?

colla voce *a tempo* *sf*

L'istesso tempo.

ter. D'you hear me?

Beppo (who has just arrived with Antonio.)

Te - re - sa! What on earth!—

L'istesso tempo.

rit. *p a tempo*

ter. (to Baldassare.)

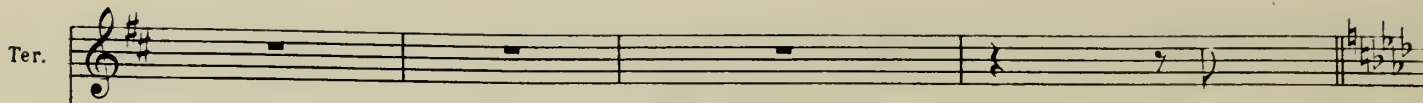
Don't in-ter-fere! Your choice?

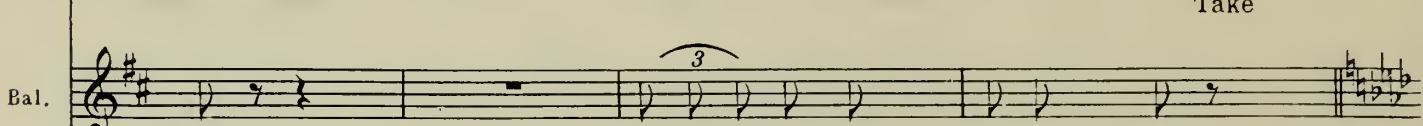
Baldassare.

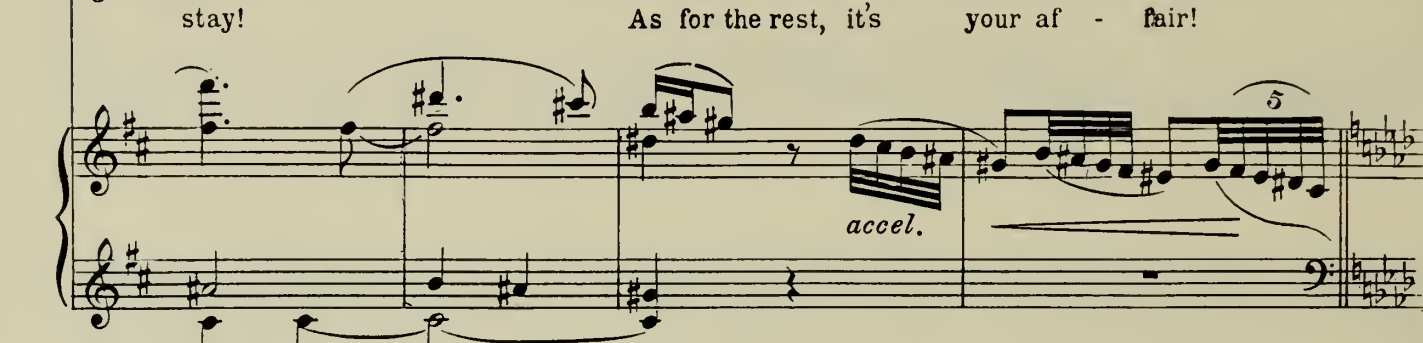
Antonio.

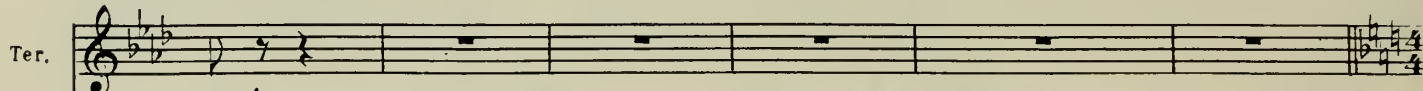
I say!

sfp *p*


Ter.  Take

Bal.  stay! As for the rest, it's your af - fair!

 *accel.*

Ter.  care!

(Spoken)(to Chorus) You want to know where Baldassare is?(Cho:) Oh, tell us,
(Enter Angela and Chorus.)

 *f a tempo* *cresc.* *ff*

pray!

Teresa. 

 *sff* *p*

Perhaps he's not so very far away! (to Baldassare.) And to his Excellency here His hiding place I'll



show, If he will be my cavalier And come with me.

Bal.

No!

affret. cresc.

Ter. (aside to Bal.) No! You must! Bal. (aside, looking at Ang.) I cannot go! Ter. (fiercely aside to Bal.) Think twice ere you refuse! Do you pre-

a tempo

Bal. (aside to Ter.) -fer your liberty to lose? I will not stir! Ter. (with passion.) Then for the last time, choose

p cresc.

'twixt me and her!

sf p

Tempo di Valse, molto lento.

Beppo (aside to Ter.)

Te - re - sa! come what may,

p

Bep. I trust you still!

Bep. Your chief you'll not be - tray?

cresc.

Teresa (looking at Bal. and Ang.)

I will!

Bep. Are

ep. you a trai - tor who de - ceives The

ep. friend who in your faith be - lieves?

p. Sure - ly not! Have you for - got: There's

p. hon-our a - mong thieves?

Tempo di Marcia.

Allegro ma non troppo.

Governor. (to Teresa.)

Come, come, we're wast - ing

Gov. time, my dear! I'm glad you've learnt dis - cre - tion! We're

Gov. all quite read - y now to hear Your frank and full con -

Gov. - fess - ion! Where's Bal - das - sa - re? Solve our doubts!

10v. Dis - close his where - a - bouts! — —

10al. (Baldassare steps forward.)

One

1. mo - ment, please! Ere you — ob - tain This price - less in - form -

Bal.

- a - tion, Pray what will the in - form - er gain, By

Bal.

way of com - pen - sa - tion? You'll own her news is

Bal.

worth a bit, You ought to pay — for it!

(Governor. counts notes and says)
"A thousand francs!"

Baldassare (speaks)
Too little! much!

Governor. (speaks)
Ten thousand

should be plenty! Baldassare. (speaks) No! more! (Governor offers notes to Teresa.)

mf molto accel.

Teresa scornfully refuses them. Teresa.

Governor. (considerably relieved,)
(speaks.)

Your mon-ey I'll not touch!—

Good!

molto rall.

colla voce

mf a tempo

f p

Then I'll make it twenty!

Now, tell us what we

p

want to know, And then you're free— to go!—

poco rit.

a tempo

rit.

CHORUS. *Allegretto.*

Soprano. mf *Hide!*

Alto. Where, oh where does Bal - das - sa - re Hidelike a bear, Safe in his lair?

Tenor. mf

Bass.

mf

Allegretto.

Soon we'll snare this Bal - das - sa - re! Dev-il may care Bri-gand be-ware!

Angela. (to Teresa.)

Find and bind him, I im - plore you!

Governor.

n. eno mosso

Then to free - dom

Teresa. *molto rall.*

Dov.

I'll re-store you!

*molto rall.**cresc.*

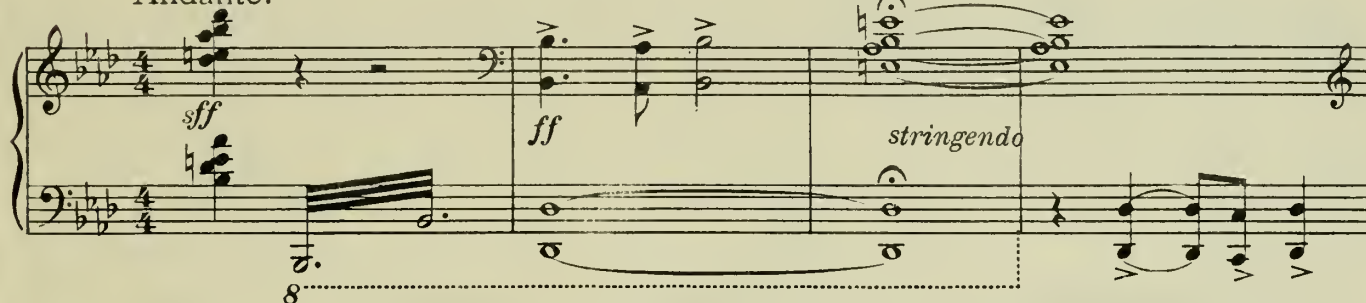
Chorus (speak)

Where?

Andante.

Teresa (speaks.)

There!

Soprano *ff*

Alto.

Save us from Bal - das - sa - re And all his gang! —

Tenor. *ff*

Bass.

Angela (to Baldassare.)

Con fuoco

So



Ang. you are Bal-das-sa-re? You? _____

Baldassare (reluctantly.)

You tell me so! It must be true!

Andante

p

Ang. (furious) (suddenly softening.)

Rob-ber and cheat! Your life a lie? Have you no word to say? _____

sf p

Bal. (speaks.) Only goodbye! (Holds out his hand which she refuses to take.) I see!

pp

You can't forgive to-day!

Angela. Exit.

Allegro.

(Governor comes forward.)

Governor (speaks, point-
Arrest that fel-

sf *mf*

-ing to Baldassare.)
- low there!(pointing to Brigands.)
And these as well!Baldassare (speaks.)
Ah! no!

cresc. *sf* *mf*

They're innocent, I swear! So let them go!

Meno mosso.

Baldassare (aside to Antonio.)

Antonio.

Quick! have a try to es-cape before you're hurt! What! do a guy? No! our chief we won't de-sert!

p

mf Tenors.

All shar - ing!

All

dar - ing!

We'll

stick to

Bal - das - sa - re!

mf Basses.

BRIGANDS.

mf

T. *f*
Bri. All shar - ing! All dar - ing! Well stick to Bal - das - sa - re.
B. *f*

Poco piú mosso. Governor. (to Brigands.)
To
f *dim.*

Gov. - mor - row morn - ing at low tide, Out to the Dev - ils Isle you'll jour - ney!
mp

Gov. There to be well and tru - ly tried, And sen - tenced by the Lord At - tor - ney!

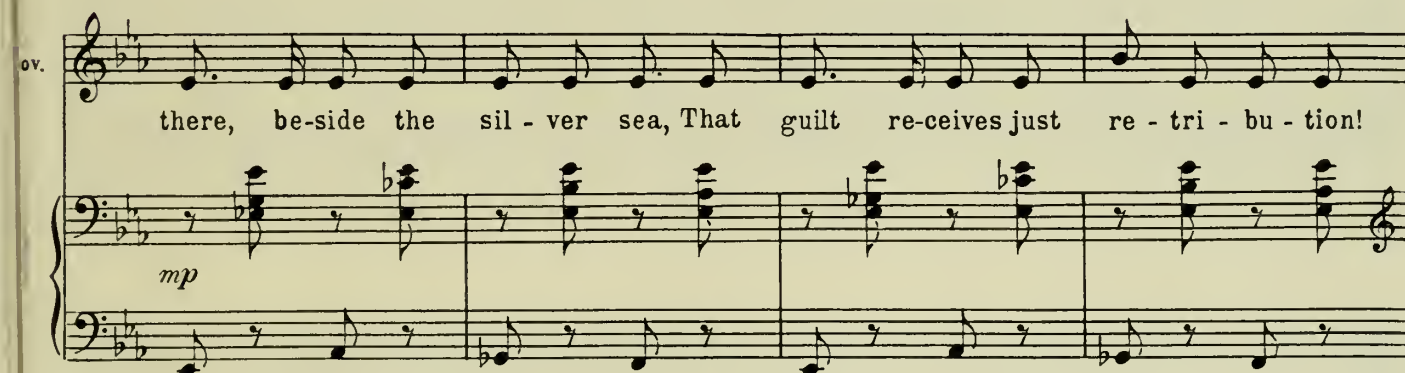
Cho. 

Sen-tenc'd by the Lord At-tor-ney! Lord At-tor-ney!

cresc.

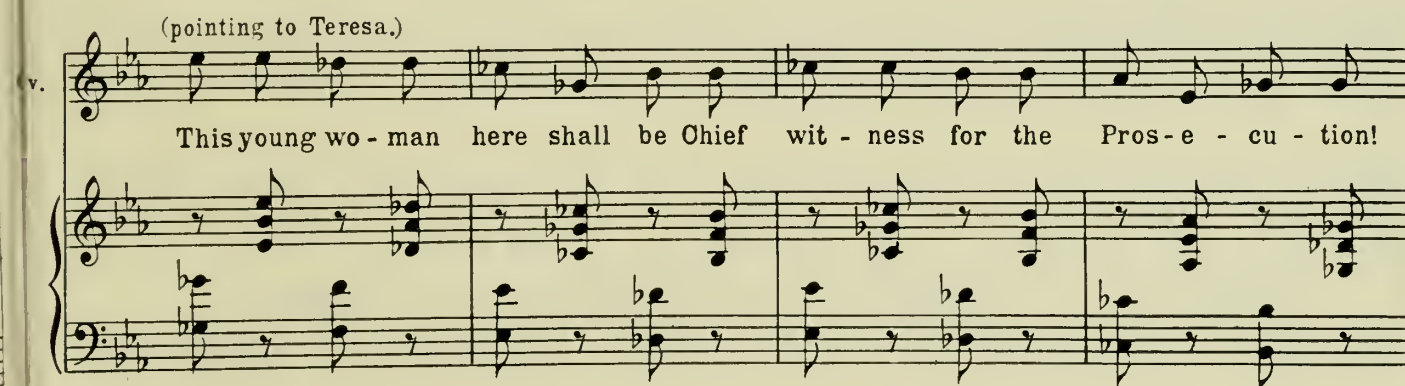
ov. 

'Tis

ov. 

there, be-side the sil-ver sea, That guilt re-ceives just re-tri-bu-tion!

mp

v. 

(pointing to Teresa.)

This young wo-man here shall be Chief wit-ness for the Pros-e-cu-tion!

Cho. Wit-ness for the Pros-e-cu-tion! Pros - - e cu-tion!

CHORUS.

Soprano. *f*
Alto. Come,
Tenor. *f*
Bass.

give three cheers for the Govern-or! Our Governor! May he live for

years! Our Gov-ern- or! Lord Gov-ern- or! Oh wel - come

date, Hur - rah! Oh kind - ly fate! We greet so loy - al - ly, right

roy - al - ly, The Gov - 'nor of the state! So loy - al - ly, right

loy-al - ly, The Gov-'nor of the state! So loy-al - ly, right

loy-al - ly, The Gov-'nor, Gov'-nor of the state!

L'istesso tempo *meno mosso*
 (Teresa looks appealingly at Baldassare.) (sobbing)

Oh, Baldas -

p

Ter. *- sa - re! Oh, Bal-das - sa - re! For-give! I did-n't*

Baldassare. (speaks.)

er. *mean! I nev - er plann'd! I understand! rit.*

Tempo di Valse, lento.

(Baldassare consoles Teresa.)

Such things, you know,

p

must be!

Don't bother about me!

(He comes close to her.)

We've had some fun together in the past! One can't expect those happy

times to last! No need for you to be upset! There, there! Cheer up!

Don't fret!

Teresa.
Oh, Bal-das - sa - re! Oh, Bal-das - sa - re!

Tempo di Valse.

Ter. — By

Ter. an - y luck - less maid _____ Fare -

Ter. - well, the old fam-il - iar ties are bro - ken _____ The old

Ter. friend ships fade! Fare - well, Fare - well! _____

(she falls on stage.) CURTAIN.

meno mosso
colla voce *f* *cresc.* *molto rall.*

ff a tempo *ff*

Act III.

No 18. OPENING CHORUS.

(CHORUS OF FISHERFOLK).

Words by
HARRY GRAHAM.Music by
HAROLD FRASER-SIMSON.

Andante.

PIANO. *p*

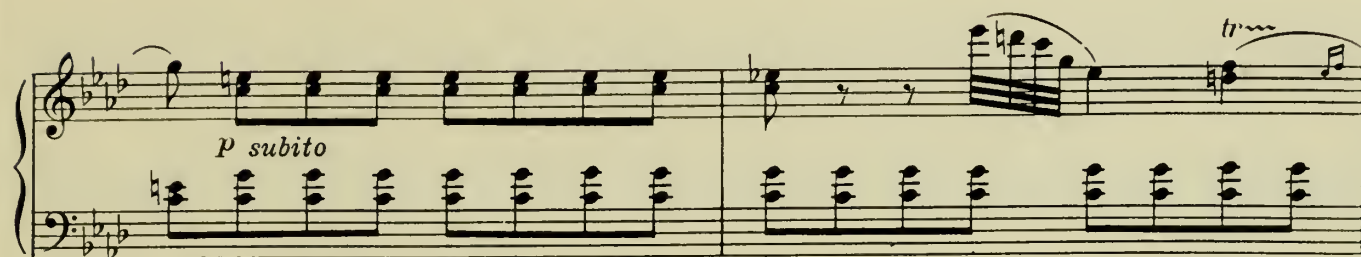
cresc.

trm

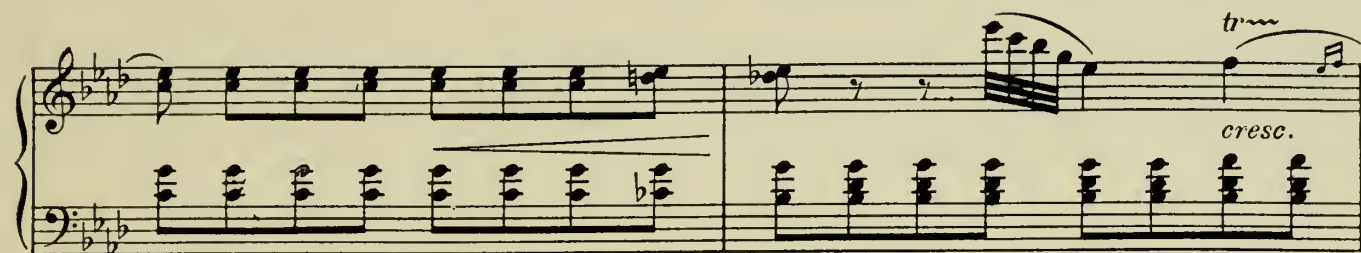
trm

trm

8



First system of musical notation. The treble clef staff contains a melody with a trill (tr) on the final note. The bass clef staff contains a series of chords. The dynamic marking *p subito* is present.



Second system of musical notation. The treble clef staff contains a melody with a trill (tr) on the final note. The bass clef staff contains a series of chords. The dynamic marking *cresc.* is present.



Third system of musical notation. The treble clef staff contains a melody with a trill (tr) on the final note. The bass clef staff contains a series of chords. The dynamic marking *cresc.* is present.



Fourth system of musical notation. The treble clef staff contains a melody with a trill (tr) on the final note. The bass clef staff contains a series of chords. The dynamic marking *f* is present. The word *CURTAIN.* is written above the staff.



Fifth system of musical notation. The treble clef staff contains a melody with a trill (tr) on the final note. The bass clef staff contains a series of chords. The dynamic marking *mp* is present.

CHORUS of MEN.

mp Tenor.

When each day The tides are eb-bing and flow - ing,

mp Bass.

O'er the bay You'll find us fish-er - men row - ing!

p

mf T. Hour by hour we're toil - - - ing,

mf B. Hour by hour we're toil - ing, Nep - tune's bow'r de - spoil - ing!

mf

cresc.

T. Here and there each net and snare we sew! _____

cresc.

B. _____

cresc.

f

mf

T. Cruis - ing to and fro! _____

B. _____

sf *mf* *dim.*

Soprano. *p*

Alto. While on shore With

FULL CHORUS. Tenor. *p*

Bass. With our lines in tow! _____

sf *p* *tr*

hearts im - pa - tient - ly yearn - ing,
mf *mp* We im-plore The

fates to speed — their re - turn - ing;

cresc. Wel - comes plan - ning, — close - ly scan - ning — wind and
cresc. All to - geth - er — scan - ning wind and
cresc.

f wea - - - ther - - - Ev - 'ry cloud to us ap - pears a

f *sf*

foe! Ev - 'ry cloud to us ap - pears a

mf *mf*

dim. *mf*

foe! When {their} our la-bours end Of heaving and haul - ing, - - -

mf *mf*

tr *sf* *mf*

Then {their} way we wend, When night time is fall - ing,

Home a - cross the wa - ters! Where their wives and daugh-ters
Home a - cross the wa - - - ters!

Wait, joy - ous greet - ings to be - stow!

cresc.

f
Nets are coiled, And bro - ken tac - kle is

sf

Ket - tles boil'd, And hun - gry mar - i - ners

mend - - ed

Ket - tles boil'd, And hun - gry

Ket - tles boil'd, And hun - gry mar - i - ners

tend - - - - ed

mar - i - ners tend - - - - ed

tend - - - - ed

mf No-thing dread-ing, *cresc.* North-wards, north-wards

mf Till next morn-ing, *cresc.* Dan-gers scorn-ing, North-wards

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both are in the key of B-flat major (two flats). The vocal line begins with a rest, followed by the lyrics "No-thing dread-ing," and then "North-wards, north-wards". The piano accompaniment starts with a rest, followed by "Till next morn-ing," and then "Dan-gers scorn-ing, North-wards". Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo).

f head - - - ing, *f* Back to sea {they we}

The second system continues the musical score. The vocal line (treble clef) has a rest followed by "head - - - ing," and then "Back to sea {they we}". The piano accompaniment (bass clef) has a rest followed by "Back to sea {they we}". Dynamics include *f* (forte).

f go!

The third system of the musical score. The vocal line (treble clef) has a rest followed by "go!". The piano accompaniment (bass clef) has a rest followed by "go!". Dynamics include *f* (forte).

Nº 19. SOLI & CHORUS.

(GOVERNOR, TERESA and CHORUS.)

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON.

Allegro.

PIANO.

The musical score is written for Piano and Voice. The Piano part is in 6/8 time and begins with a *p* (piano) dynamic, followed by a *f* (forte) dynamic. The Voice part is in 6/8 time and begins with a *Governor.* vocal line. The score consists of five systems of music. The first system shows the Piano introduction and the start of the Voice part. The second and third systems continue the Piano accompaniment. The fourth system shows the Piano accompaniment and the start of the Voice part. The fifth system shows the Piano accompaniment and the end of the Voice part. The Piano part ends with a *cresc.* (crescendo) marking. The Voice part ends with the words "Good" and "Governor." written above the staff.

Allegro.

Gov. peo - ple, gath - er' round, I pray, And list - en, all en -

ff *mp*

Gov. rap - tured, — While I de - scribe the clev - er way That

sempre stacc.

Gov. Bal - das - sa - re yes - ter - day By me a - lone was

Gov. cap - tured! — To

CHORUS. *mf* By him a - lone was cap - tured! — *mf*

Gov. nab this chap I laid a trap, So skil - ful - ly I

mp

Gov. hid it! I schemed so well, That in he fell, And

Gov. that was how I did it!

CHORUS. Yes, that was how he did it! Hoo-

mf *f*

L'istesso tempo.

- ray! What fun! Oh, ain't he quick and clever! Poor Bal-das-sa re's

L'istesso tempo.

day is done! He's put in quod for ev - er!

cresc. *mp*

Teresa (enters).

meno mosso.

poco rit. *p* *cresc.*

dim. *cresc.*

Tempo di Valse.

Teresa (to Governor).

Spare, oh, spare him,— I im - plore you! Hum - bly here I kneel be -

mp

Tere. - fore you! Pris - on I will glad - ly face, If you'll let me

poco cresc.


Tere. take his place! Dun - geons dark for him I dread; Won't you

a tempo

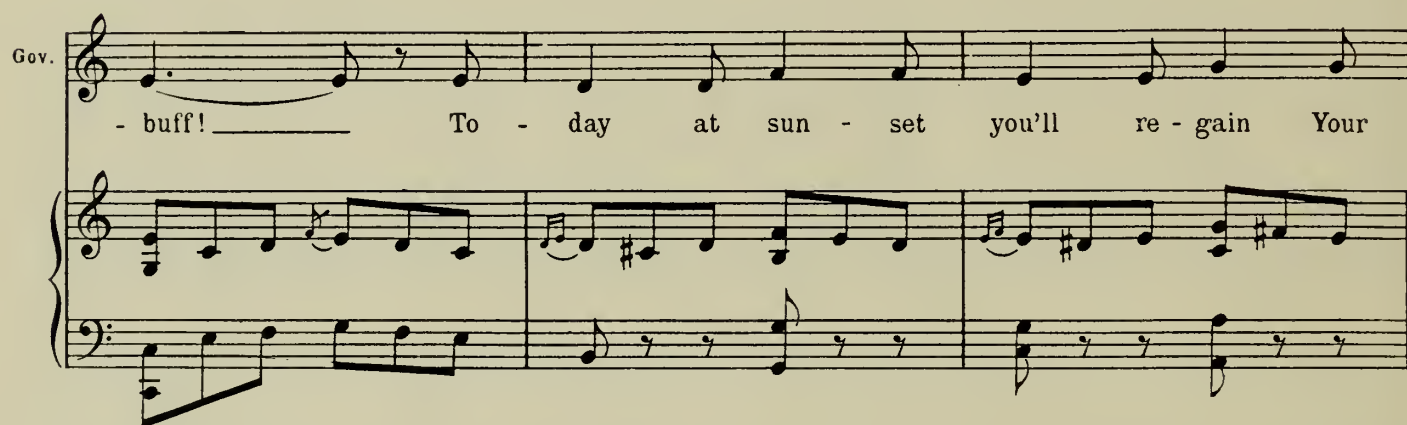
poco rit. *p* *mf*

Tere. pun - ish me in - stead? Governor. Too

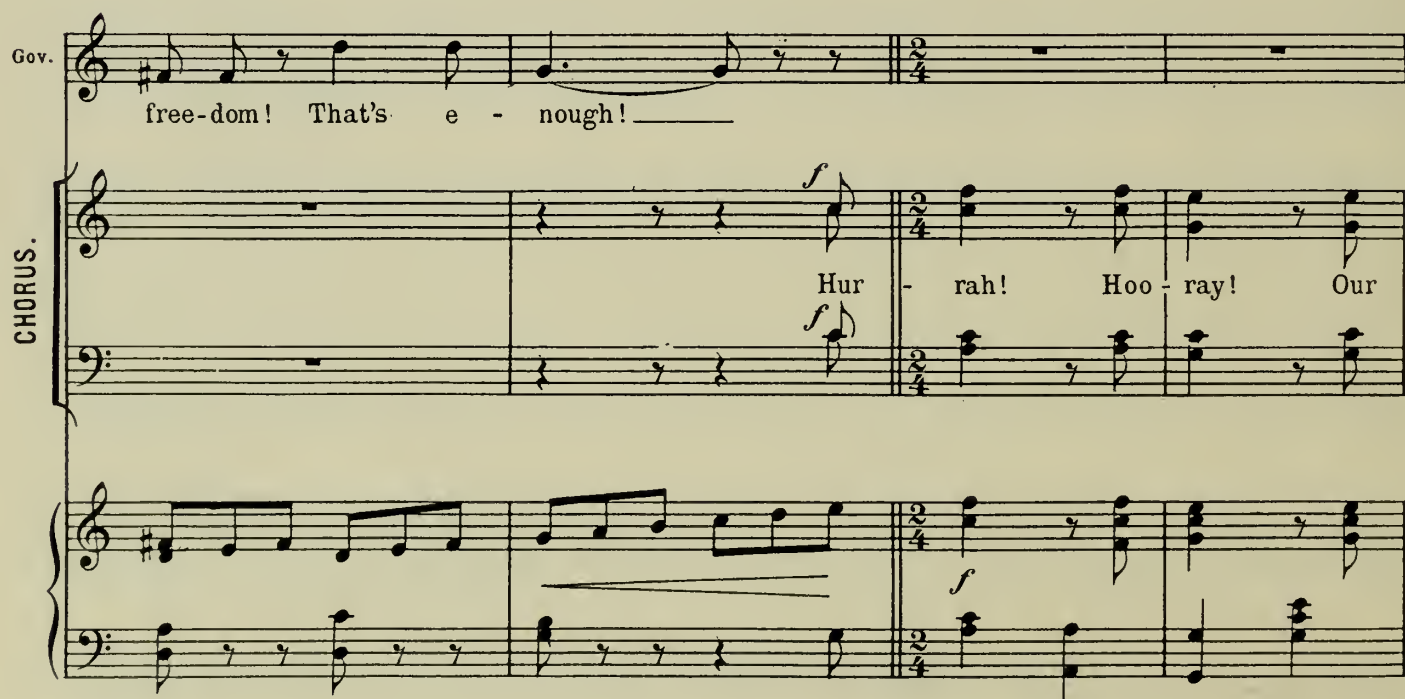
Allegro.

Gov. 


- late! En - trea - ties are in vain! Your prayer I must re -

Gov. 

- buff! To - day at sun - set you'll re - gain Your

Gov. 

free-dom! That's e - nough!

CHORUS. 

Hur - rah! Hoo - ray! Our

gov - er - nor's so clev - er! Poor Bal - das sa - re's had his

cresc.

day; He's locked a - way for ev - - - er!

ff

ff

NO 20. DUET:- WHEN YOU'RE IN LOVE.

Written by
CLIFFORD HARRIS and VALENTINE.

Music by
JAS. W. TATE.

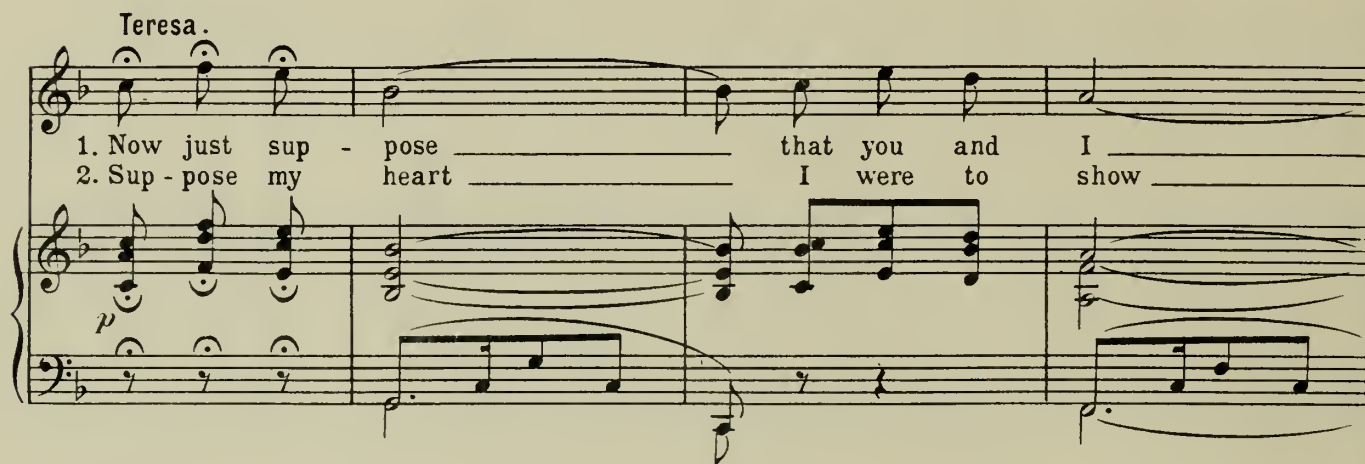
Moderato.

PIANO. *mf*



Teresa.

1. Now just sup - pose _____ that you and I _____
2. Sup - pose my heart _____ I were to show _____



Ter.

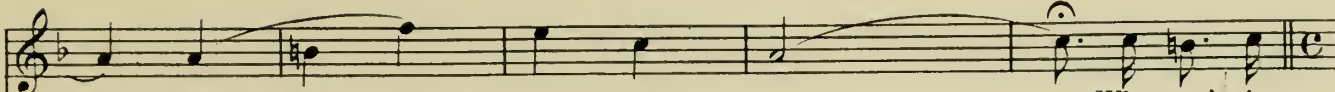
_____ Were un - der - neath _____ some star - lit sky _____
_____ Sup - pos - ing too, _____ with love a - glow _____

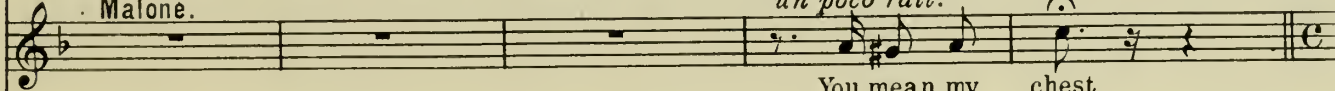



Ter.

_____ We two a - lone _____ and no - one by _____
_____ I flung my arms _____ a - bout you so _____



Ter.  My head up - on your breast When you're in
 Could you re - fuse me dear When you're in
 Malone. *un poco rall.*

 You mean my chest
 Don't bite my ear!

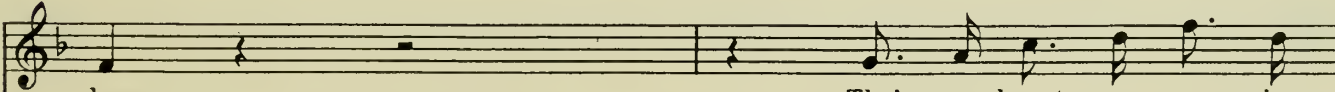
 *un poco rall.*

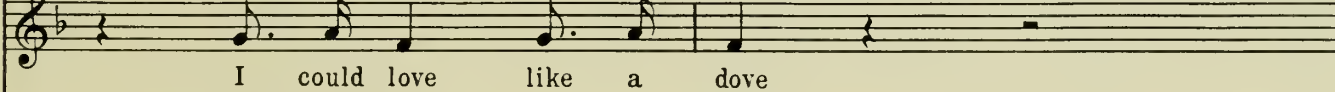
♩ REFRAIN.
 Un più mosso.


Ter.  love } You're as gen - tle as a
 love }

Mal.  I be - lieve I'm in love
 Oh I'm sure I'm in love

 *mf*

Ter.  dove Tho' your hearts a rag - ing

Mal.  I could love like a dove
 Fan - cy me as a dove



Ter. fire with de-sire for your lov'd one. You'd

Mal.

Ter. coo as lov - ers do. For one ca -

Mal. I know they do.

Ter. - ress You'd give all that you pos -

Mal. Just to have one ca - ress

Ter. - sess You give the

Mal. Here's where I'm going to get in a mess
I can see you're the mus-tard I'm the cress

Ter. world, and the moon and the stars up a - bove For

Mal.

Ter. love when you're in love. when you're in love. *D.C.*

Mal. For love

DANCE. *After 2nd Verse.*
Andante.

Andante.

m.g.

mf

Red. *

Red. *

Red. *

m.g.

Red. *

Red. *

Red. *

D.C. to ♪ Refrain.

NO. 21. DUET:- OVER THERE AND OVER HERE!

(VITTORIA and ANTONIO.)

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON.

Andante. Vittoria.

1. I shall

PIANO. *mf* *dim.* *p*

Vit. feel quite bro - ken - heart - ed When my loved one's far a - way!
may be - have quite gai - ly You will nev - er be for - got!

Ant. Antonio,
When my
I shall

Vit. Though your
If I

Ant. dar - ling has de - part - ed, Then the out - look will be grey!
think a - bout you dai - ly, When the af - ter - noons are hot!

Vit. path with hard-ships bris-tles, And your life's a bed of this-tles, You must
lunch with Cou-sin Bil-ly At the Pic-ca-dil-ly Gril-ly, I shall

Ant.

poco cresc.

Vit. write me long ep-is-tles! Think of
or-der bread and skil-ly! When I

Ant. I shall ca-ble ev-'ry day!
That will com-fort me a lot!

mf

Vit. me, all lone-ly, sit-ting In a flat that's meant for two!
pick your fav-'rite flow-ers, Ev-'ry week I'll send a few!

Ant. You must
I shall

p

Vit. 

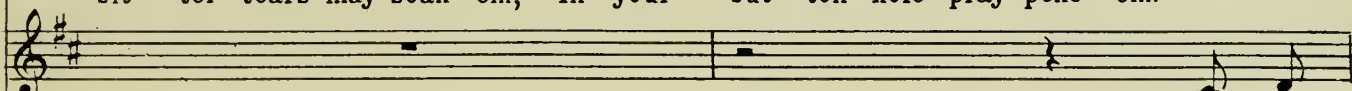
Ant. 

start a bit of knit - ting; It's the on - ly thing to do!
spend some anx - ious hours — When the mails are o - ver - due!




Work, they
Though your

Vit. 

Ant. 

says a great con - sol - er; I shall buy a pi - an - o - la!
bit - ter tears may soak 'em, In your but - ton - hole pray poke 'em!



When I
Ev - 'ry

Vit. 

Ant. 

push the pri - son rol - ler, I shall al - ways think of you! For when
day when I pick oak - um, I shall pick a piece for you!



poco rit. *mp*

a tempo

1. (ANT.) you're o - ver there And when I'm o - ver here, Oh, the
 2. (ANT.) I'm o - ver here And when you're o - ver there, An - y

a tempo

(ANT.) world will be bare And the pros - pect drear! (VIT.) For when
 (ANT.) small sou - ven - ir I shall guard with care! (VIT.) Yes, when

(VIT.) you're o - ver here And when I'm o - ver there, I shall
 (VIT.) I'm o - ver there And when you're o - ver here, I shall

(VIT.) gaze with a tear at your emp - ty chair! (BOTH) It's a
 (VIT.) tear out my hair by the roots, I fear! (BOTH) It's a

Vit. sad, sad life For a man and his wife, When—

Ant. sad, sad life For a man and his wife, When—

mp

Vit. one's o - ver there, And when one's o - ver here, O - ver there! Oh!

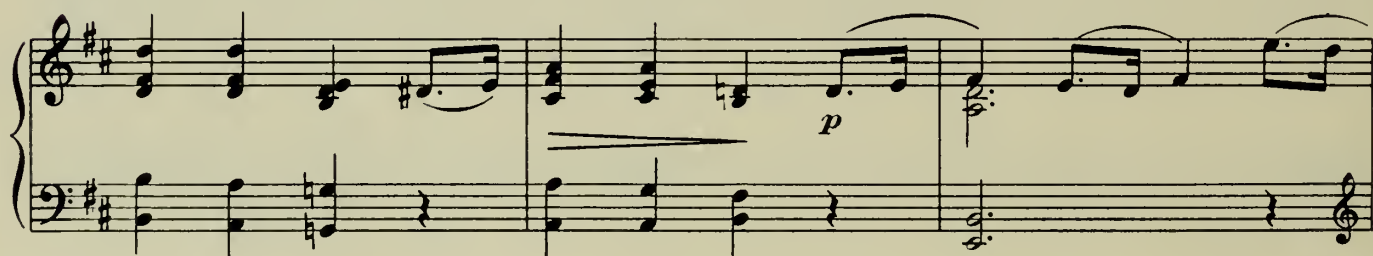
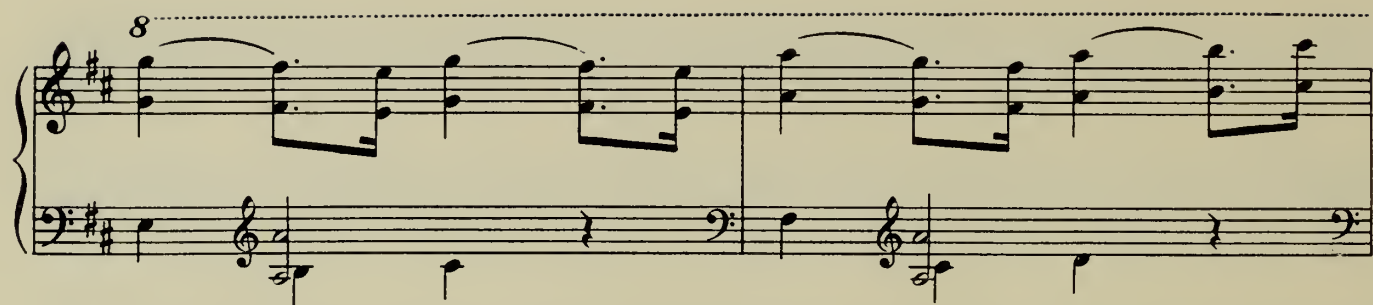
Ant. one's o - ver there, And when one's o - ver here, O - ver here! Oh!

p

Vit. 1. dear! 2. Tho' I dear!

Ant. dear! dear!

mp



No 22. FINALE ACT III.

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON.

Andante.

CHORUS
of
MEN.

mp Tenor.
When each day the tides are ebb-ing and

mp Bass.

PIANO.

mp

flow - ing, ———

O'er the bay you'll find us fish-er-men

mp

row - ing! *mf* Hour by hour we're
mf Hour by hour we're toil - ing,

toil - - - ing, *cresc.* Here and there each net we snare and
cresc. Nep - - tune's bow'r des - poil - ing!
cresc.

sew! *mf* Cruising to and fro!
sf mf *dim.*

FULL CHORUS.
Soprano & Alto.

While on shore with

Tenor & Bass.

p With our lines in tow! _____

sf *p*

hearts im - pa - - tient - ly yearn - ing,

mf *mp* We im - plore the

mf

fates to speed _____ their re - turn - ing;

mf

dim.
Wel-comes plan - ning, close - ly scan - ning — wind and
dim.
All to - ge - ther — scan - ning wind and
dim.

wea - - ther! Ev-'ry cloud to us ap - pears a foe! —
dim.

Ev - 'ry cloud to us ap - pears a foe!

(DIALOGUE.)
Tempo di Valse, lento.



NO 23. DUET- "Friendship and Love."

(TERESA & BEPPLO.)

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON.

Andante.

VOICE.

PIANO.

TERESA.

Friends may be pa-tient and wise, — With smile and help - ing

hand, — Friends may de-fend or ad-vise, — Lov-ers

un - - der - stand. ——— Love is a rose, Im -

f

mor - tal blows, Nor dies at close of day!

dim.

Friend-ship's a flow'r that may bloom for an hour, But Love en-dures for

mp *rit.*

a tempo. *animato.*

aye. ——— BEPPO.

Thro' life's sun - ny days ———

a tempo. *mf animato.*

T. 

B. 
Ties of friend - ship last, — Friends for - get - ful go their ways



T. 

B. 
When those days are past. — Of - times in the hour of need



T. 

B. 
Friend-ship proves a bro - ken reed, Love a - lone stands



T.  Love, that light - ens ev - 'ry

B.  fast! _____

 *mf*

T.  load, _____ Love, that smooths the rough - est

B. 



T.  road, _____ All our grief and care

B. 



T. De-lights to share, And we for-get our woes, if Love is

B. And we for-get— our woes, if Love is

molto rall. there! *a tempo.* Friends may be pa-tient and

molto rall. there! *p a tempo.* Friends may be pa-tient and

T. wise, With smile and help-ing hand,

B. wise, With smile and help-ing hand,

T. Friends may de-fend or ad-vise, _____ Lov-ers un-der-

B. Ah! _____ Ah! _____ Ah! _____

T. stand. _____ Love is a rose, Im-

B. Lov-ers un-der-stand. Love is a rose, Im-

T. mor-tal blows, Nor dies at close of day! *molto rall.*

B. mor-tal blows, Nor dies at close, At close of day!—

T. *pp* Ah! Ah!

B. *pp* Friend-ship's a flow'r that may bloom for an hour, But Love en-dures for

pp

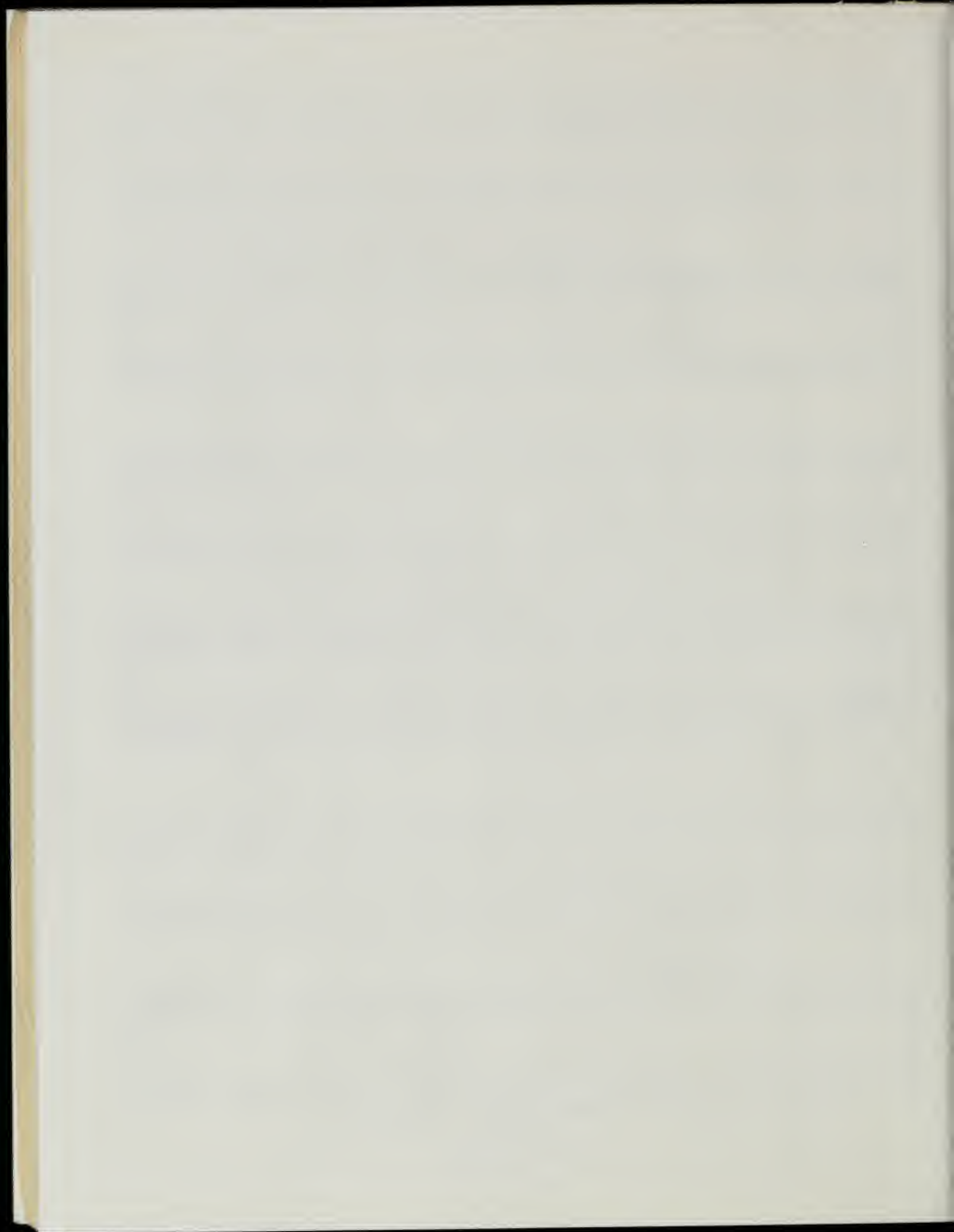
T. Ah!

B. aye. Friend-ship's a flow'r that may bloom for an hour But

T. Love en-dures for aye.

B. Love en-dures for aye.

or



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